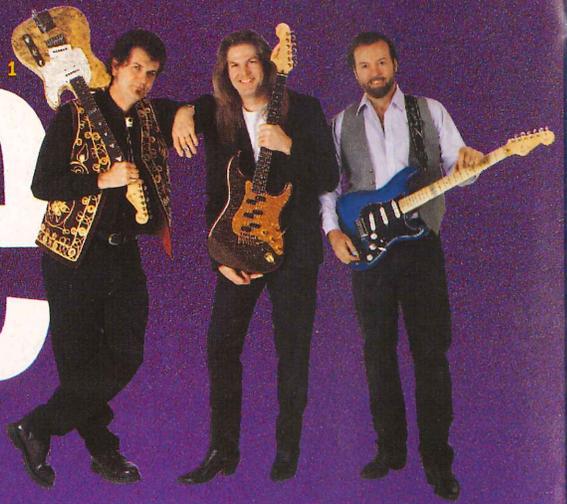


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SPRING 1997 ■ VOL. 21

frontline



RETURN OF THE...
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ERIC JOHNSON'S

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Jimi Hendrix Strat Fold-Out Poster!

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Are you experienced?

Fender and the family of James Marshall Hendrix unite to honor a legend: Announcing the Jimi Hendrix Tribute Stratocaster.

This mirror image re-creation of the Olympic White Strat Jimi played at Woodstock was designed to capture the unique features that helped shape Jimi's tone, like a reverse headstock and reverse-angled bridge pickup.

Go ahead, strap it on. Weave through a little "Crosstown Traffic," take flight on "Little Wing," explode into "The Star Spangled Banner." Now the feedback is in *your* hands.

So, are you experienced?

The Specs: Alder body finished in Olympic White; 21 fret maple neck; late '60s-style large headstock; reverse, staggered vintage pickups with Alnico core; vintage three-way selector switch; vintage tremolo; Schaller "F" tuners; Jimi's image stamped on four-bolt neck plate.

Authentic Jimi Hendrix clothing courtesy of collector Bob Terry.

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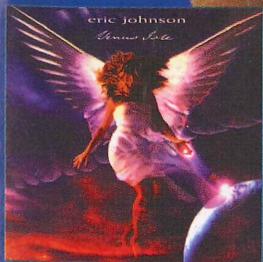
Roscoe Beck

Photo by: Doug Crouch

Roscoe Beck Signature 5 String Bass

Whether it's Robben Ford's smooth blues or Eric Johnson's tonal soundscapes, Roscoe Beck gets the call. So when Fender called Roscoe to create a signature bass, he designed it to be as versatile as his unique styles demand. With balanced feel, wide-ranging tone control and an earth shaking bottom end, the Roscoe Beck signature 5 string model is an incredible bass no matter what style of music you play.

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Roscoe Beck plays bass with Eric Johnson on the G3 tour and on Eric's new album "Venus Isle."

For more info on Fender Electric Guitars & Bases, send \$3 shipping & handling to:
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Also Visit our website @ <http://www.fender.com>

The Fender logo, featuring the word "Fender" in its signature script font, set against a red rectangular background.

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SPRING 1997 • VOLUME 21

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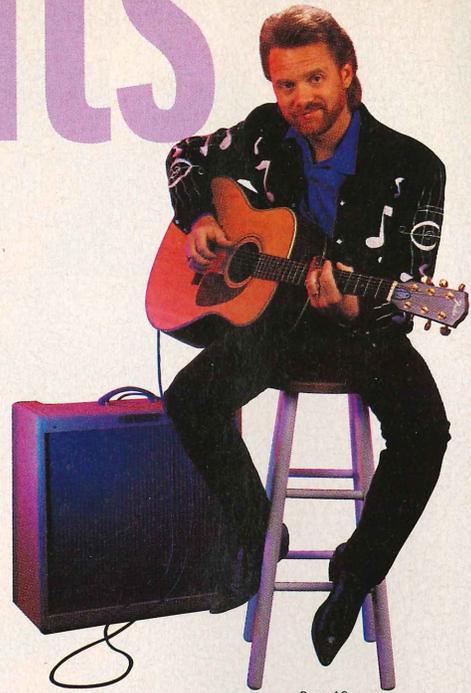
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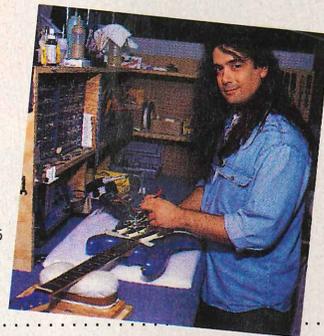
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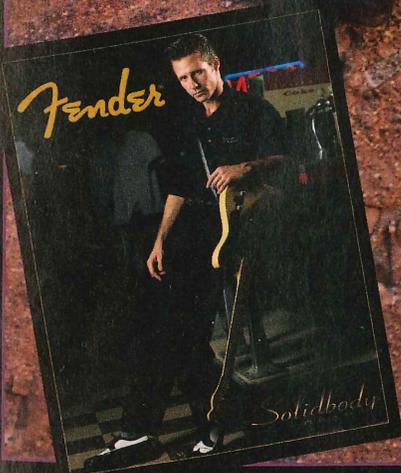
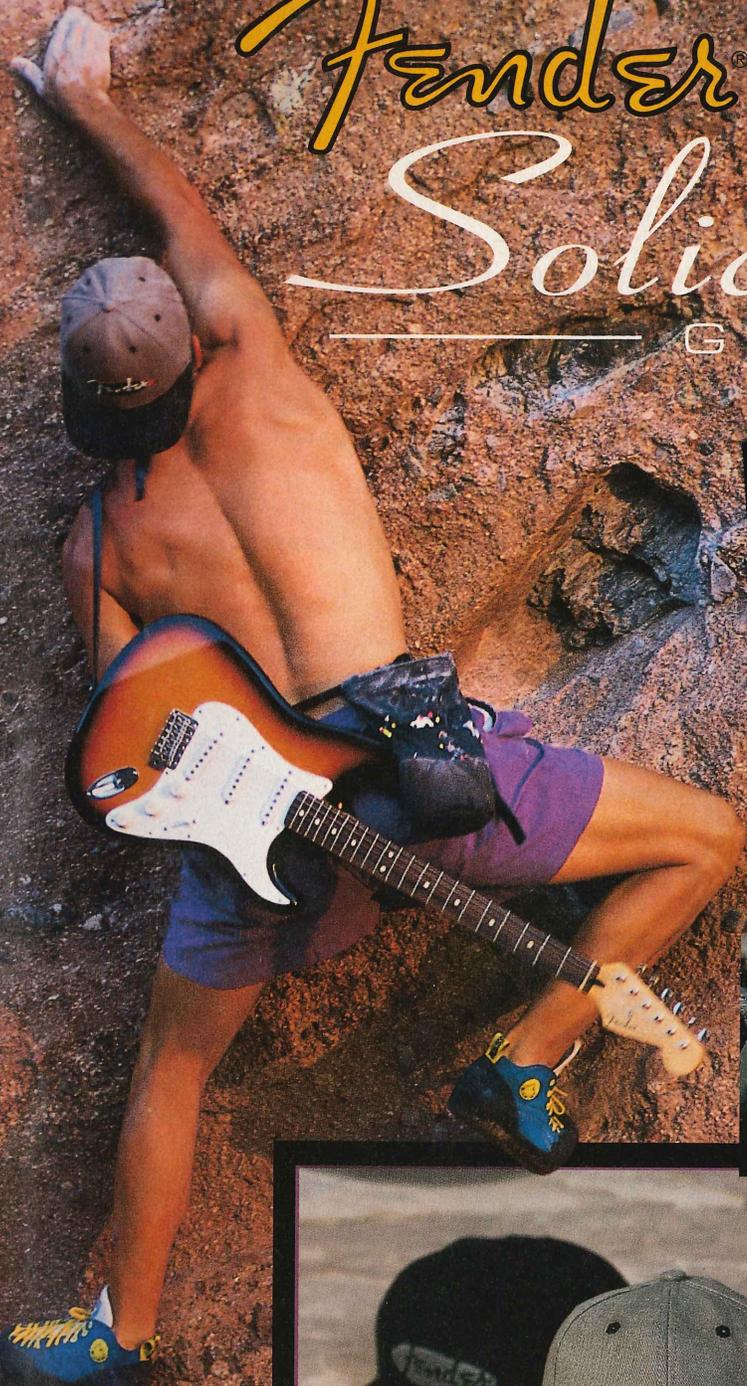
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Notes From Spain

EDITORIAL

When one imagines handcrafted classical guitars, one can't help but think of Spain. Thus it is with great pride that Fender has formed an alliance with one of the finest classical guitar makers in Spain, and therefore in the world: Rodriguez Guitars.

Grandson of Manuel Rodriguez Marequi, a flamenco guitar player of the last century, and son of Manuel Rodriguez Perez, himself a maker of classic guitars, Manuel Rodriguez learned the art of constructing a guitar first-hand.

Manuel has passed this time-honored art onto his sons: Manuel Jr. and Norman. Together, the three of them and a handful of proud artisans create a series of classical and flamenco acoustic and classical and flamenco acoustic/electric guitars that is second to none.

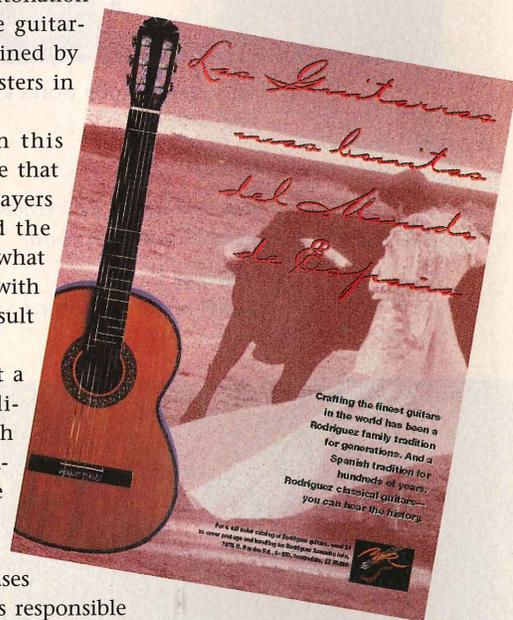
Attention to detail is a pursuit that knows no bounds at the Rodriguez organization. Selection of wood (some pieces have been stored for over 30 years!), a passion for perfecting the intonation of the instrument—each step in the guitar-building process is refined and re-refined by people that are acknowledged as masters in their craft.

How then is Fender involved in this process? Fender's resources will ensure that Rodriguez guitars are available to players and collectors the world over. And the Rodriguez family can concentrate on what they do best: create stunning guitars with the sound and look that can only result from hundreds of years of tradition.

In this issue of Frontline, you'll get a revealing look at "true" tube amplifiers—one of the products on which Fender's history was built—as electronics maven Ritchie Fliegler unmask the pretenders, and shows you how to spot the variations on the theme.

A new section, Installments, showcases venues where Fender pro audio gear is responsible for the sound reinforcement of some pretty impressive acts. Michael Laskow describes the cool alternative tones possible with the new Squier guitars. Guild Custom Shop manager Tim Shaw helps you maintain your acoustic guitar in tip-top shape. Ronee Peña details a modification that'll make your Strat scream. And much, much more.

Whether you lean toward the subtle sophistication of a Bach invention or prefer the meaty growl of a blues jam, there's something here for you. So flip the pages, tune up, turn on, and create a little history of your own.



Michael Caroff

Michael Caroff, Editor

Mail Call From The Frontline

Thanks for your mail! To write, just address your letter to Frontline Letters, 11999 San Vicente Blvd., Suite 401, Los Angeles, CA 90049. If we can, we'll print it and answer your question so everyone can benefit. So write us already!

MEMBERS ONLY!

With so much info on guitar and Richie Sambora you make my day! Do you know his fan club address?

Tanja Reuschenbach
Athens, Greece

Richie's fan club address is: "Strictly Sambora," P.O. Box 35519, Los Angeles, CA 90035.

LET ME INTRODUCE TO YOU...

Here's a picture of my "crew," Tyler, Lily and Gaby, with our Fender gear. I want to know if a black and white polka dot Buddy Guy Signature Model Stratocaster is still available.

Jeff Haddad
Boyertown, PA

Was this at sound check or a posed shot? As for the Buddy Guy Signature Strat, it is available through the Fender Custom Shop only.

LIGHT SENSITIVE!

Enclosed is a photo of a lamp I made out of old parts of a Fender Tele.



Chris Boehmé
Fountain Valley, CA

Not a typical use for a Fender Tele. Are you sure it wasn't a rare older model?

VENTURE CAPITAL!

Wow! My new Ventures Strat looks and plays



fantastic. Thanks for building such a fine guitar, and thanks to the guys at Murlin's Music for being persistent enough to get it for me!

Chuck Finley
Maryville, TN

Ask your dealer about new limited edition models like the Ritchie Blackmore Strat or the Noel Redding Jazz Bass.

CURIOS GEORGE KEVIN!

Are amp covers available for the Prosonic and Vibrolux Reverb amps? How can I get a copy of the Fender 50th Anniversary CD? Will the Guild Bluesbird go into production in 1997?

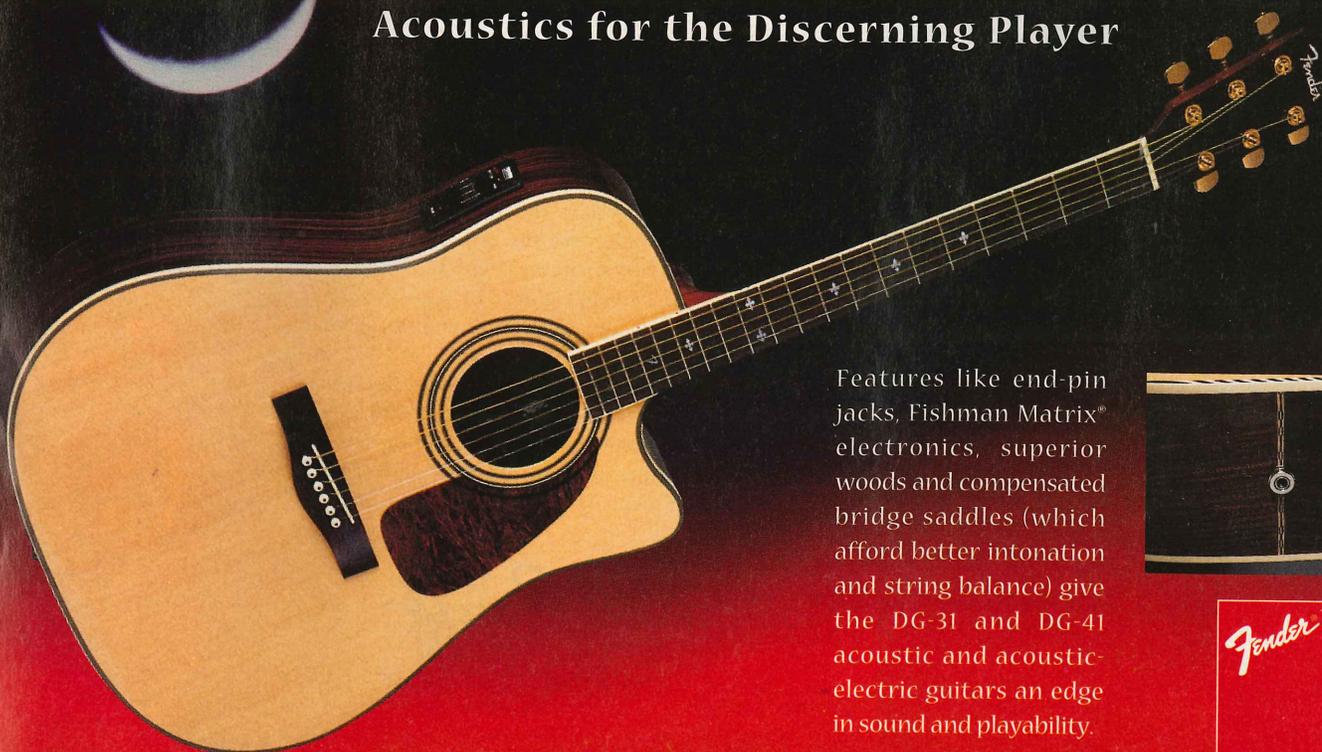
Kevin Jones
Silver Springs, MD

Check the Gear section for amp covers, the Fender 50th Anniversary Guitar Legends CD is available in major record stores and at authorized Fender dealers now and, yes, the Guild Bluesbird is currently in production!



The volume knob works as an on/off and dimmer switch.

Acoustics for the Discerning Player



Features like end-pin jacks, Fishman Matrix® electronics, superior woods and compensated bridge saddles (which afford better intonation and string balance) give the DG-31 and DG-41 acoustic and acoustic-electric guitars an edge in sound and playability.



Fender

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Interested in a couple of real hot tamales? Look no further! Now you can sizzle on the Tex-Mex Strat Special and Tex-Mex Tele Special models: hot-rodded with a Tex-Mex humbucker that will set your playing on fire.

Just fill out and send in this entry blank (or use a photocopy to preserve your magazine). You could soon be the proud owner of BOTH the Tex-Mex Strat Special and the Tex-Mex Tele Special!

Enter right now!

All the warmth of the original Tex-Mex models, with a spicy hot humbucker for extra sizzle.

HERE'S HOW YOU CAN WIN!

Answer the 10 questions in this survey (the answers can all be found in this issue). Mail us this questionnaire, or a copy, by July 1, 1997. If we pull your name, you win! **NOTE: You must complete all questions in order to be eligible.**

You can preserve your mag by sending in a photocopy of this form!

1. What is the address of Fender's website?

2. From where can you control the new PowerStage 100 powered P.A. System?

3. How many strings are on the Roscoe Beck Signature Model Fender bass?

4. Name the three new Hellecaster guitars:

5. Where are the world-class Rodriguez classical guitars made?

6. What brand of guitar strings do Yngwie Malmsteen and Joey Mazzola of Sponge use?

7. What is the name of the Squier guitar co-designed by Courtney Love?

8. Name the three limited edition Guild Custom Shop guitars:

9. What number can you call to subscribe to Frontline over the phone?

10. Name one all tube Fender amp, one Tube Signal Path amp and one hybrid amp:

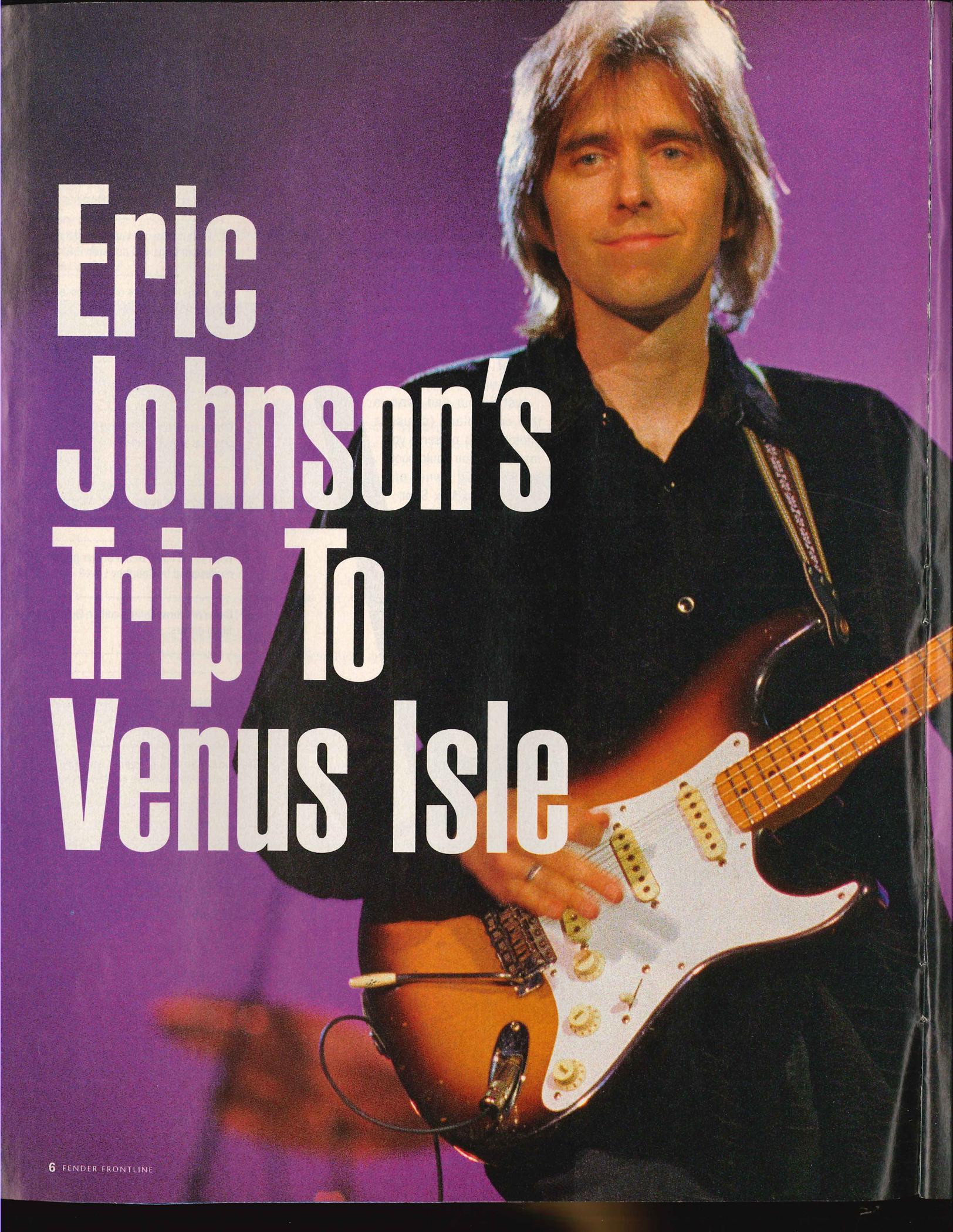
Only one entry per person please!

(duplicate entries will be disqualified)

Name _____
Street _____
City _____
State _____ Zip _____
Phone # _____

Send to: **FRONTLINE Tex-Mex Pair Contest**
11999 San Vicente Blvd., Suite 401
Los Angeles, CA 90049

Entries must be postmarked no later than July 1, 1997. Void where prohibited.

A photograph of Eric Johnson, a guitarist, playing a Fender Telecaster guitar. He has long, light-colored hair and is wearing a dark shirt. The background is a soft, purple-hued light. The text "Eric Johnson's Trip To Venus Isle" is overlaid on the left side of the image in a large, white, sans-serif font.

Eric Johnson's Trip To Venus Isle

That Eric Johnson is a perfectionist comes as no surprise to anyone. He's released only two new albums since his 1986 debut *Tones*, and it isn't because he's been busy meditating in the Himalayas or filming movies with his favorite cartoon characters.

No, Eric Johnson has been working—working non-stop—these six years since *Ah Via Musicom* scored him a Grammy Award, bought him a new recording studio and made him a household name among guitarists and guitar aficionados. Granted, he wasn't working on *Venus Isle*—his Fall of '96 epic—the whole time. Johnson spent the first few years of the decade on the road.

By Adam St. James

After two years as a headliner, he joined **B. B. King** for the 1993 Blues Music Festival. Then he sat in as a guest of **Chet Atkins** on a TV special and on Atkins' album, *Read My Licks*. Since he was on a guest-starring roll, Johnson got in a few more tasty licks on **Dweezil Zappa's** *Music For Pets* CD as well.

Sure there was an album of his own to do but hey, why worry? During the years-long recording process that resulted in *Venus Isle*, EJ even put together a blues band called **Alien Love Child** and hit the clubs in his native Austin, Texas. His collaboration with drummer **Bill Maddox** and bassist **Chris Maresh** in ALC was just for fun, though he may someday record the group in his new studio.

Eventually he had to finish the follow-up to his ultra-popular *Ah Via Musicom*, so by mid-'95, after already putting in two years of unsatisfying work on *Venus Isle*, Johnson turned away from the distractions and toughed it out

Ah Via Johnson Tone!

Today you use a few amps, right?

Yeah. I use Fenders.

The Vibrolux and the Vibroverb?

Yeah, and Deluxe Reverbs too. I've been using all three, and really enjoying them a lot. On the G-3 tour I actually used Deluxe Reverbs and pumped them through the PA.

Do you play around with settings a lot before you find something you really like?

It's weird. I actually end up setting them all the same, and if they don't sound right, I work with the amp via the tubes, the bias or the speakers, or the cords, until I get the amp to inherently produce what I figure is a flat EQ response of the electric guitar. And what usually happens, interestingly enough, the controls seem to all go about the same place.

Where's that?

I put the volume on 4, bright on, treble on 3 to 5, bass 6 to 8, reverb 3.5 to 4.5. I always play out of the vibrato channel.

And as far as pedals?

I've been kind of paring down on that. I use the Tube Driver tube preamp, and then I use the Fuzz face, T.C. Electronics chorus, and a couple of Echoplexes. I'm

trying to use less and less effects to where I end up with just maybe one chorus and a couple of distortion units. Then all of the reverbs and echoes and additional chorusing could be run through the PA.

Do you have any advice for players trying to get great sound out of their gear?

If anybody's trying to get a good sound in the studio or live, you always want to start at the first source. The first source would be the guitar. I always make sure the frets are in good shape so I'm not getting a lot of rattle, and the pickup's adjusted for the right deflection on the strings, which you can do by fooling around with it until you get the right sound.

The next step is to make sure you're using a good guitar cord, then make sure your amps and speakers are set up sounding great. After you go through those three stages you can start thinking about what kind of mic and how to mic it up. It's like a series.

We all have a tendency to get overwrought and freaked about 'How am I going to get a great sound in the studio, or live?' You don't have to freak. Start at point one and all the other points will follow. If you do point one right, point two's gonna work pretty good. And if point two works then point three. The next thing you know you're getting a great sound. You just take it a step at a time.

in the studio. The guitar playing came easy. It was the writing—and the re-writing—that caused Eric some consternation.

"I guess three years is quite a while for working on a record," he admits, "but I just kind of got waylaid in it, trying to figure out which songs I wanted to write. And I kept re-doing it."

That's because Johnson wanted to hear the perfect album. And that actually meant more than just 45 minutes of wicked soloing. You see, at 42, Eric Johnson wants to be known as more than just an incredible instrumentalist.

"The guitarists I grew up on—**Hendrix** and **Clapton** and **Wes Montgomery**—you listen to their playing and it's usually within the context of a great tune. There's a 360 degree thing happening which makes it even more enjoyable to listen to the guitar playing. I'm trying to attain that.

"As I mature, I'm trying to encompass more. Rather than taking away from the guitar, it seems to feed it more and make you grow more. Kind of like returning to the stream from where music starts and is enacted from. I just want to learn to be a better detective of that stream."

Gumshoe work aside, Johnson still delights in playing—and talking—guitar. He is especially ebullient when the topic of tone comes up: particularly how he gets it.

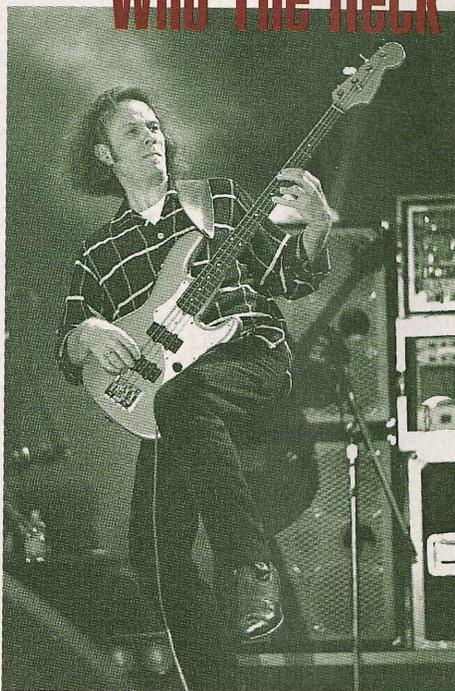
"I'm really very particular, actually. I'm a real lab scientist about it. I keep fooling with it trying to make it sound better. I keep trying to

get the tone of the old days, but to take it in a new direction.

"Just trying to get a musical sound out of a distorted guitar is a challenge," he comments. "The immediate tendency of a distorted guitar is to sound like a bunch of AC cables gone

wild. To me there's nothing that's ever right or wrong. There's definitely a purpose for that. It works great in a lot of music. Then in another genre of music, maybe it doesn't work as well and it's like trying to saddle a wild horse." **7**

Who The Heck Is Roscoe Beck?



Not everyone is fortunate enough to score their dream gig. **Roscoe Beck** holds two simultaneously.

Spin your copy of Eric Johnson's *Venus Isle*, *Ah Via Musicom* or *Tones* and chances are you'll hear the bass playing of Mr. Beck. Likewise for *Talk To Your Daughter*, *Mystic Mile*, *Handful of Blues* and *Robben Ford and the Blue Line*, by renowned guitarist **Robben Ford**.

Both Johnson and Ford are monster players, unique in their own way, and Beck handles each gig a little differently.

"Eric is kind of more technically demanding, in a way," he says. "Eric kind of plays out on the front edge of the beat. He has a real propulsive characteristic about his playing so it requires a lot of energy and stamina. And actually I go for a different tone with Eric than I do with Robben.

"I have a three-way, Strat-type selector switch on my Fender Signature Model five string basses," he continues. "With Robben I tend to stay in the center position a lot, both pickups on. I go for a little fatter tone, a tone you can play thumb style with. With Eric I tend to go to the bridge position more. And then sometimes, when I'm in the bridge position, I go to the humbucking mode, which is a little chunkier, but a little bit more powerful sound. I've got to be able to cut through that mix.

"Robben and Eric are very tonally different. They're both really challenging players to play with from different perspectives. Robben is very harmonically challenging all the time, and Eric is harmonically challenging too, but most of his challenge comes from the technical demands. I tend to do more chordal things, more intricate things with Eric.

"With Robben I'm a bit more of a foundation player—unless I'm taking a solo, of course, in which case it's as challenging as anything can be.

"They're different players, for sure, but they're both great. It's a thrill to play with either one of them. I feel pretty lucky to be able to play with both."

Tom Principato

With his Squier® Pro Tone™ Stratocaster®

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Be sure to checkout Tom's latest release "In the Clouds." Look for his 6th release "Keeper of the Flame" due later this year distributed by Ichiban.

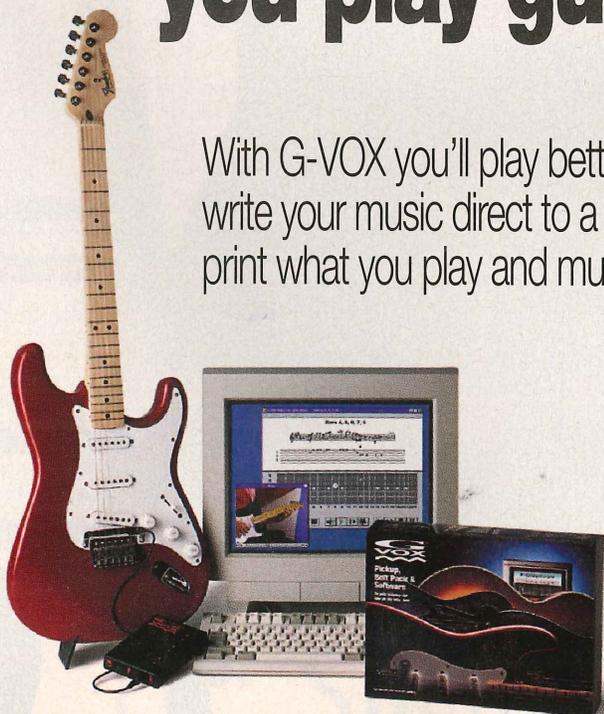
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PHOTO: RANDY SANTOS

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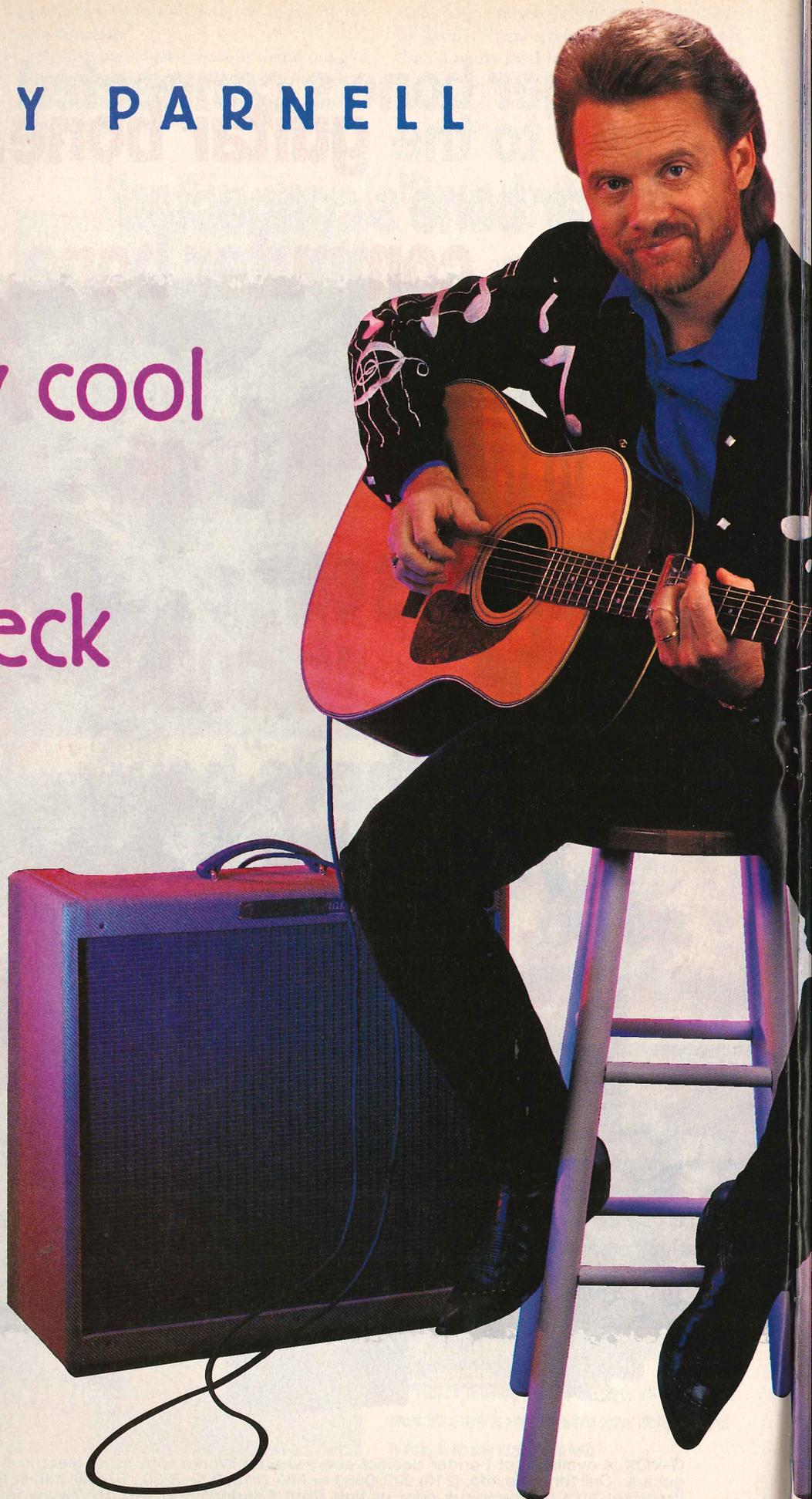
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LEE ROY PARNELL

Country cool and a bottleneck too

"The Bassman is my favorite amp of all time. It doesn't color the tone of the guitar. It just takes the natural tone of the instrument and makes it louder."

BY BRUCE BRITT



Lee Roy Parnell swaggered onto the country music scene in 1990, endowed with a mellow country voice, a bluesy slide guitar style and rugged good looks, not unlike a character from a Hollywood script. While many of his peers sought to cash in on Nashville's pop-oriented "hot country" craze, Parnell down-played his matinee idol looks and emphasized his rootsy musicianship. As a result he has become an esteemed member of the Music City elite. Like **Vince Gill**, **Steve Wariner**, **Ricky Skaggs** and **Glen Campbell** before him, Lee Roy Parnell is considered a musician's musician, a hitmaker with a solid gold country soul.

That's no small feat for a singer-guitarist working on the competitive Nashville scene, but Parnell's records speak for themselves. His authoritative vocals and silky guitar licks have resulted in such hit singles as "I'm Holding My Own," "On The Road," "Love Without Mercy" and "A Little Bit Of You." In 1995 Parnell broke with Nashville tradition by foregoing studio musicians and opting instead to record his fourth album

We All Get Lucky Sometimes with his band, the **Hot Links**. What's more, his smooth slide playing has been featured on No. 1 hit singles by **Trisha Yearwood** and **Mary-Chapin Carpenter**.

His past accomplishments notwithstanding, Parnell is most excited today about his fifth Arista Records album, which was in progress and still untitled as *Frontline* went to press. But from the Stones-like punch of "Lucky Me, Lucky You," to the Beatlesque bounce of "Better Word For Love," Parnell and the Hot Links burn brighter than ever. In fact, Parnell says the new album is the most guitar-intensive of his career.

"I guess you could say it's a musician's album," he says. "There's really no need for us to apologize to our musician friends because we didn't compromise on this album. As a recording artist you're constantly aware of the need to strike a balance between album material and potential hit singles. I think we've got stuff on this album that radio will be happy to play, but there's a lot of soul here, too."

A self-confessed "Strat man," Parnell record-

ed the new album using three Custom Shop Stratocasters equipped with large scale necks. "The necks are even bigger than the ones Fender made in the '50s," he states. "It's the thickest neck they've ever made."

Lee Roy relies on Bassman amps to produce his glassy slide tone. "The Bassman is my favorite amp of all time," he confesses. "It doesn't color the tone of the guitar. It just takes the natural tone of the instrument and makes it louder. It's a sound that really suits my style."

And it's Parnell's smooth style—especially on slide guitar—that has earned him the acclaim he enjoys today. In fact Parnell has become an authority on slide. He recently joined forces with Hot Licks Productions to produce an instructional video titled "Lee Roy Parnell: The Art of Slide Guitar." It offers in-depth lessons on blues and country slide techniques, open tunings, fingerpicking and other points pertaining to slide guitar. Lee Roy puts all the information in context by encouraging fans to seek their own voice.

"The most important thing an artist can do is find their own inner voice," Lee Roy says. "Learning an instrument is an external journey in the beginning, because you're in the process of learning how to get control of your instrument. But after a while you have to put the technical information aside and make your instrument sing. That's what separates real artists from people who are just players and singers."

Lee Roy Parnell's saga began in Stephenville, Texas, where the singer-guitarist learned first-hand about country music from legends like **Bob Wills** and **Kinky Friedman**. By the time he was 15 years old Parnell was making money performing with his brothers. "I had a rock 'n' roll mom," he recalls. "She'd load all us boys in the car and off we'd go to play in Fort Worth. My mother would take the money up front at the gate. We were all making \$50 to \$75 apiece. That's a lot of money when you're 15 years old. It didn't take long for me to figure out what I wanted to do."

Though he admits to being inspired by the likes of **Ry Cooder**, **Robert Johnson**, **Elmore James** and **Lowell George**, Parnell cites **Duane Allman** as his strongest influence. "I heard the **Allman Brothers** album, *Live At The Fillmore East*, and was blown away," he says. "Duane showed me that you can play melodically, simply and with finesse to make your point."

It would be an understatement to say Parnell's approach to learning is unorthodox. Though he encourages aspiring musicians to take formal lessons, he has himself always gone straight to the source to attain musical knowledge. As a youth he fought his way backstage to meet late blues legends like **Muddy Waters** and **Freddie King**. Over the years he's met and learned from such players as **Stevie Ray Vaughan**, **Jimmie Vaughan**, **Delbert McClinton** and **Willie Nelson**. Most recently he cornered **Billy Gibbons** in the studio and coerced the **ZZ Top** guitarist into giving an impromptu lesson. According to Parnell it pays to rub shoulders with the pros.

"Approaching and playing with professionals is not for the shy, but for me it's the only way to do it," he says. "I've asked everybody anything. For me it's all about getting out there with your guitar on your back, blending in with the night."

Lee Roy Parnell's stature as a respected musician will almost certainly continue to flourish with the release of his upcoming album. With its compelling mix of country and rhythm & blues styles, the new record makes a definite humanist statement.

"To me blues and country music are very close first cousins," he says. "Anybody who knows any history will tell you **Jimmie Rodgers** is the father of country music, and he was influenced by the blues musicians of the Mississippi Delta. Somehow, things got segregated and people began thinking of music in terms of black and white. But that's a lot of bull. The grey far outweighs the black and white, and I want my music to be testament to that fact." 7

or: Slidin' to the top

THE HELLECASTERS AND THEIR AMAZING

BY RICK PETREYCIK

Do you like outrageous bending techniques, fast-as-lightning pickin', whammy bar torturing, searing harmonics and master tapping? For more than three years the Hellecasters guitarists—**John Jorgenson**, **Jerry Donahue** and **Will Ray**—have been delighting critics and fans alike with a blistering potpourri of impeccable riffs, fills and slides encompassing everything from rock, blues, country and bluegrass to swing à la **Django Reinhardt**.

The group originated in the late 1980s as a one-gig concept. John, Jerry and Will had known each other as members of L.A.'s thriving "roots music" community, which played an instrumental role in launching the careers of **Los Lobos**, **Dwight Yoakam** and the **Blasters**. When Will asked John to play guitar with four other pickers on a hillbilly/punk record he was producing, John jumped at the opportunity.

"Will got the idea that it would be cool to do something live," John recalls. "He and Jerry asked me to perform with them. We thought, 'Let's just do one gig—an instrumental gig—and let's not just jam blues and do chicken pickin' like people would expect. Let's actually have songs!'"

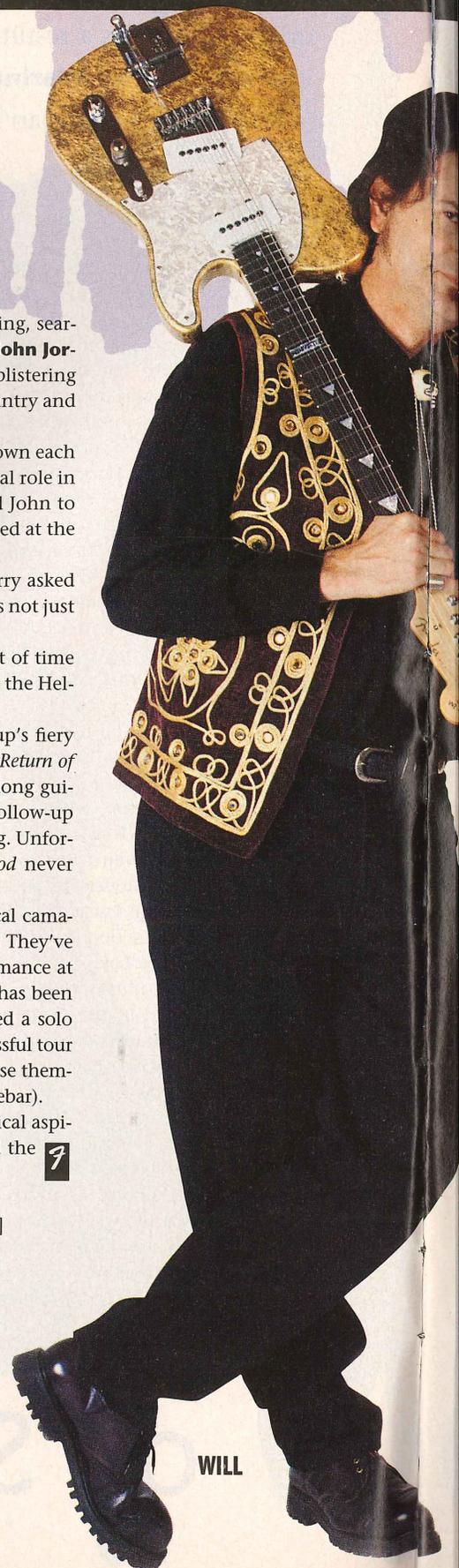
The gig went great, but John was in the **Desert Rose Band** and Jerry was spending a lot of time in England. The three were hardly ever in town together. Nevertheless, by popular demand, the Hellecasters reunited a year later for a second gig.

This time, former-**Monkee Michael Nesmith** was in the audience. Floored by the group's fiery performance, he asked them to record an album for his Pacific Arts label, and in 1993 *The Return of the Hellecasters* was released. The album garnered immediate critical acclaim, especially among guitar aficionados, and the Hellecasters were heralded as the instrumental band of the '90s. A follow-up release in 1994, *Escape From Hollywood*, showcased more of the band's tight ensemble playing. Unfortunately Nesmith's label was experiencing financial problems and *Escape From Hollywood* never received the marketing push it so well deserved.

Undaunted by that temporary setback—and thoroughly committed to the spirit of musical camaraderie that got them together in the first place—the Hellecasters are now back in the saddle. They've just finished a blockbuster tour of England, Wales and Ireland, including a knockout performance at the Wirral Festival with the **Shadows'** legendary guitarist, **Hank Marvin**. In addition, Jerry has been busy remixing his previously released and well-received *Telecasting* album, Will has unveiled a solo album titled *Invisible Bird*, and John has just completed his own record on the heels of a successful tour backing **Elton John**. The Hellecasters just recorded a third album, which the trio plan to release themselves. What's more, Fender has issued a series of Limited Edition Hellecasters guitars (see Sidebar).

Indeed, the band is on a roll. Perhaps Will best sums up the Hellecasters' future and musical aspirations: "We're continually looking for new ways to have fun on the guitar and to spread the gospel according to Fender," he says. Amen. 

[Editor's Note: Check out the Hellecasters' web site at <http://ro.com/~craigs/camphlle.html>]



WILL

GUITARS



In honor of each Hellecaster's unique sound and style of playing, Fender has unveiled the Limited Edition Hellecasters guitars. All three axe-meisters worked closely with Fender's craftsmen and engineers to ensure consistency and tonal quality. Enjoy!

JOHN JORGENSEN HELLECASTER

Equipped with three specially-aligned Seymour Duncan split single-coil pickups, the John Jorgenson Hellecaster allows controlled feedback almost anywhere on the neck. With the flick of a switch you can power up all three pickups at once, then tear into a two-point pivot, non-locking tremolo bar for those outrageous whammy bar attacks.

The Strat-style maple body comes in a black sparkle finish with a gold sparkle pickguard; the nine-inch radius rosewood fretboard has gold sparkle dot inlays. The neck is made of high-gloss tinted maple and features a reversed large Strat headstock with "Hellecasters" inlaid in black script.

WILL RAY JAZZ-A-CASTER

The Will Ray Jazz-a-caster has a maple satin-finished neck with a small Stratocaster headstock, a traditional Telecaster basswood body and Jazzmaster pickups, designed by Will and Seymour Duncan for beefier mids and lows. A four-position switch selects pickups individually, in series or parallel. One pickup was wound opposite to hum cancel in the middle position.

The guitar features gold foil finish, a white shell pickguard with metal shielding underneath and, to stretch the boundaries of tonal possibilities, a Hipshot B-Bender.

JERRY DONAHUE STRATOCASTER

A real wolf in sheep's clothing, the Jerry Donahue Stratocaster features a sapphire blue transparent basswood Strat body with a midnight blue sparkle pickguard, and satin finished maple neck.

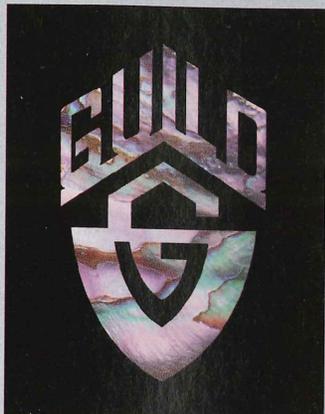
At the bridge is a custom-wound Seymour Duncan pickup with a special steel tone plate under the pickguard for a brighter, smoother and gutsier sound. Middle and neck pickups are Seymour Duncan APS-2s.

Electronics include a five-position blade switch, master volume and master tone and two-position rotary switch, adding even more pickup combinations!

JOHN

JERRY

GUILD



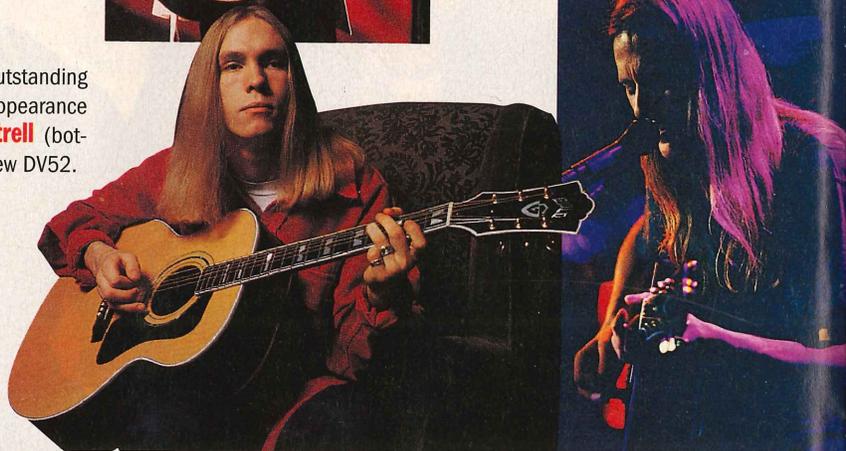
GALLERY

Dolores O'Riordan (top left) led Irish group **The Cranberries** to the charts with her distinctive voice and her Guild.

Accompanying her on his JF30, **Nick Lashley** (top right) has played an integral part in **Alanis Morissette's** incredible success.

Young blues sensation **Kenny Wayne Shepherd** (bottom left) works out new tunes on his JF55.

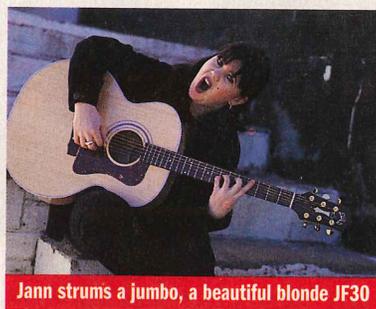
Alice in Chains' outstanding MTV "Unplugged" appearance featured **Jerry Cantrell** (bottom right) and his new DV52.



Initially introduced in 1960, the original Starfire models return to the Guild line after nearly 25 years! Starfire models have been favorites for decades for their ultra-light, thin hollow bodies and sonic responsiveness. The Starfire II (shown in black) features a one piece mahogany neck and multi-laminate, single cutaway body, a harp tailpiece and floating rosewood bridge.

The Starfire III (shown in transparent red) is equipped with a Bigsby vibrato tailpiece. Both models also come in blonde and antique burst.

Guild strings provide a bright, brilliant tone, opening a new world of sonic possibilities. Available for acoustic guitar in Phosphor Bronze, Nickelplated Steel and the popular 80/20 Bronze and for electric guitar in Nickelplated Steel. Acoustic bass sets come in Phosphor Bronze and electric bass sets in Stainless Steel Flatwound and Nickelplated Steel Roundwound. New packaging makes them easy to spot!



Jann strums a jumbo, a beautiful blonde JF30

Jann Arden

Jann Arden knows the meaning of diligence. Before success struck, she spent the better part of 20 years traveling the Canadian west, earning a living from stage and street corner. Along the way she played it all.

"I sang a lot of really bad rock 'n' roll," she admits. "I sang the blues for years; was in a lot of working bands sneaking in the odd original."

Following any musical opportunity, Arden plied her talents in a country show band, a lounge act—even played trumpet. Among countless others she covered **Billie Holiday, Olivia Newton John, Tom Waits.**

"I loved **Petula Clark, Shirley Bassey, James Taylor, Carly Simon.** I was really into **Kiss** for awhile. "At Seventeen" by **Janis Ian** was probably the first song that I ever learned."

Eventually Arden scored gold album success and Canadian Juno awards with *Time For Mercy*, then the album *Living Under June* and the world-wide smash hit "Insensitive." Now at work on her third release, she's been exploring a number of alternate tunings.

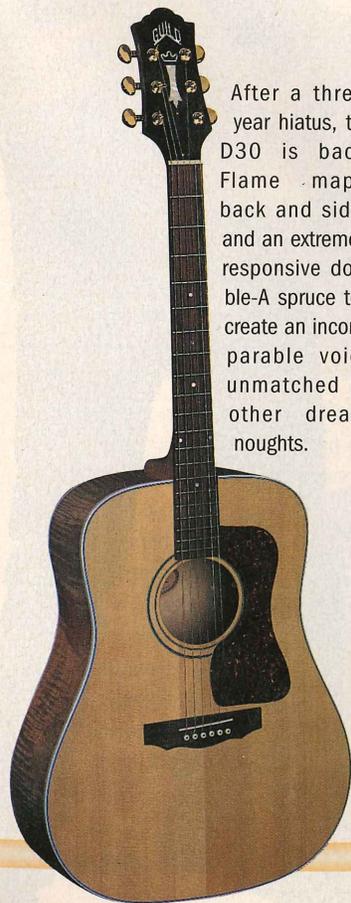
"I'm twisting strings around like a maniac, just trying to make the guitar interesting. I always resort to those 10 or 12 chords and I get tired of that. Alternate tunings make all the difference in the world."



Jann Arden guitarist Russell Broom checks out the Artist Award hollow-body electric.

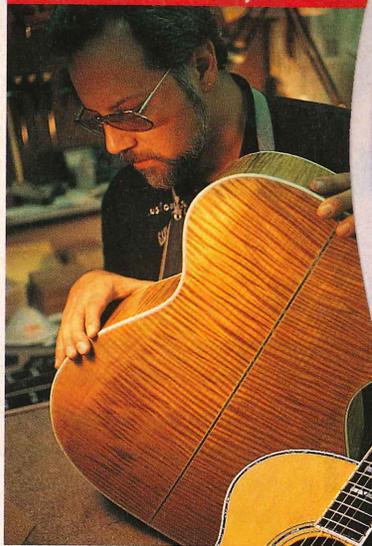


Built exactly like the beloved Guild D40 of the 1960s, with a spruce top, mahogany back, sides and neck and rosewood fretboard and bridge, the DV6 has a harmony of natural components and clarity of tone available only in an all solid-wood guitar. An incredible value in its price range.

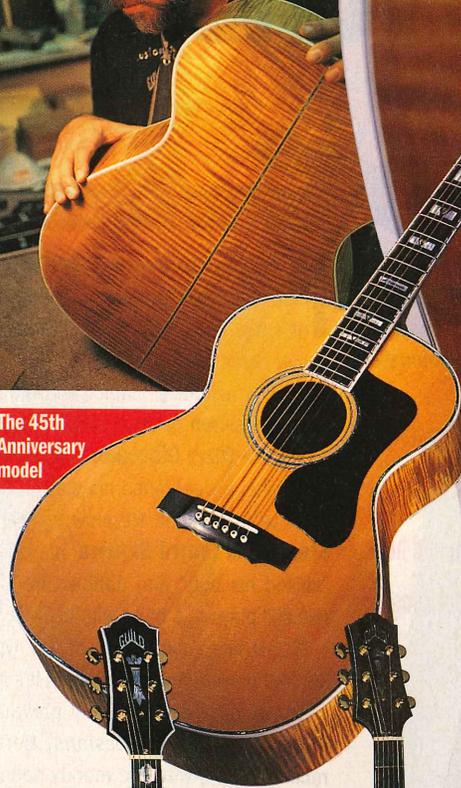


After a three-year hiatus, the D30 is back. Flame maple back and sides and an extremely responsive double-A spruce top create an incomparable voice unmatched by other dreadnoughts.

Custom Shop Manager Tim Shaw inspects a very special Guild acoustic body.

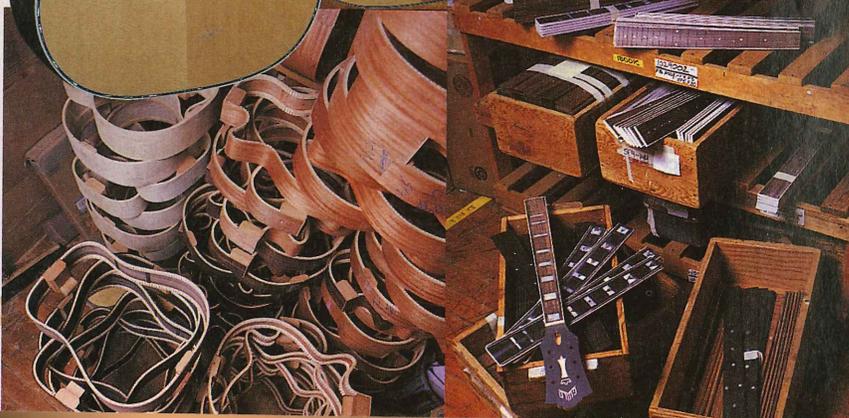


The 45th Anniversary model



Deco

Finesse



Guild's New Custom Shop

Woodshedding has taken on a whole new meaning at Guild. For years, guitarists have heralded the impressive tone and fine craftsmanship of Guild guitars built at the company's facility in Westerly, Rhode Island. Now a small group of master luthiers has begun turning out finely-appointed instruments from the new **Guild Custom Shop** in Nashville, Tennessee.

"It's not a factory, it's a shop with just a few folks," says **Bruce Bolen Sr.**, head of Fender and Guild's Nashville operations. Indeed, the Guild Custom Shop is a small operation with only three full-time employees.

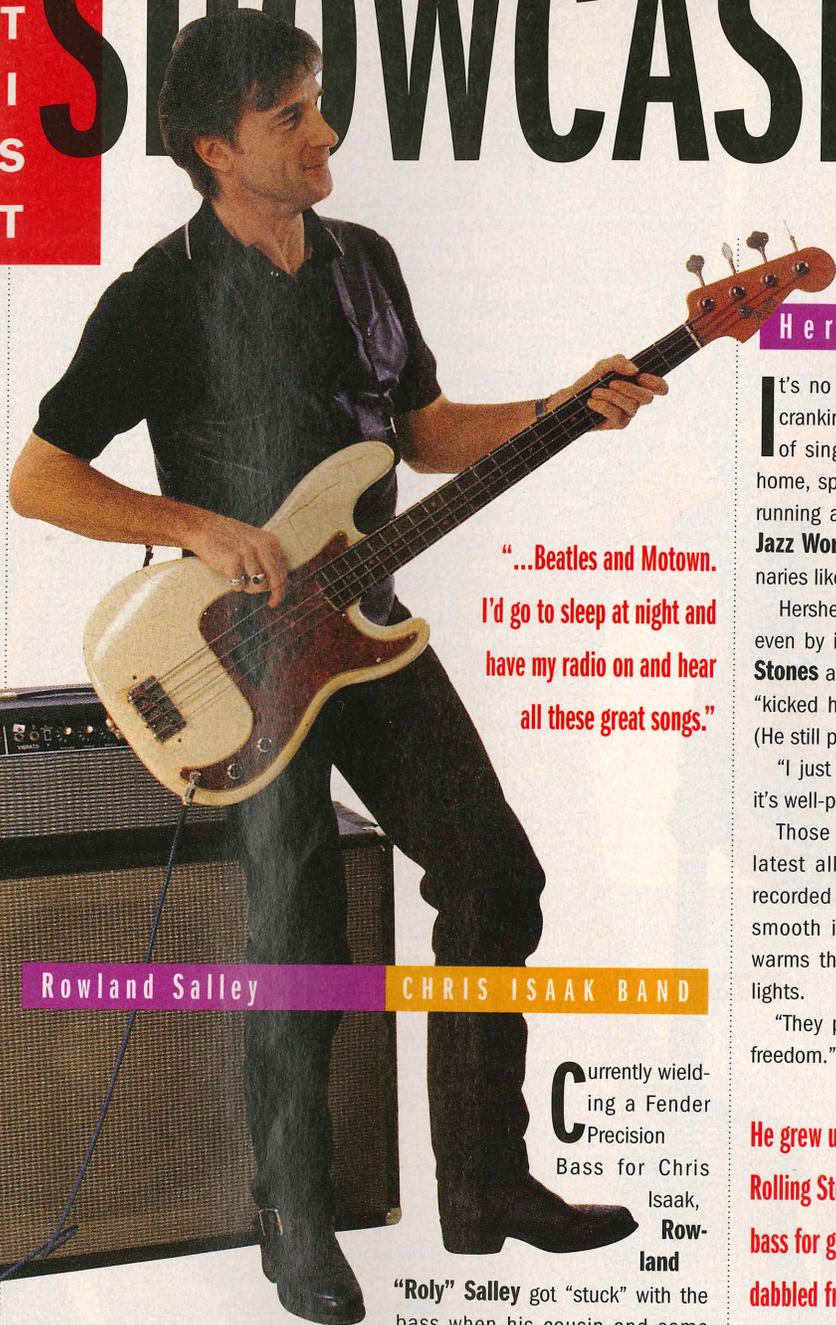
Custom Shop Manager **Tim Shaw** and builders **Evan Ellis** and **Jon Kornau** proudly opened the doors of their new shop in May of 1996. They've spent much of the past year building, updating or repairing guitars for discerning clients like **Chris LeDoux**, **Tommy Emmanuel**, **Danny Groah** from Alan Jackson's band and **Bob Minter** with **Tim McGraw**. **Jann Arden** was the recipient of the very first Guild Custom Shop acoustic.

In the coming months Shaw, Ellis and Kornau will be busy with a limited edition run of the new **45th Anniversary Model**, based on the popular Guild F-30 and F-44 maple. Only 45 will be built. Two additional new models, in runs of only 24, are the **Deco** and the **Finesse**, both based on the DV-52, with some custom enhancements.

"The guitarists who get these will have a one-of," says Shaw, "and in some of these cases it's going to be one of one."

Contact your Guild acoustic dealer for more information about the Guild Custom Shop and these remarkably beautiful and resonant Custom Shop guitars.

SHOWCASE



Rowland Salley

CHRIS ISAAK BAND

“...Beatles and Motown. I'd go to sleep at night and have my radio on and hear all these great songs.”

Currently wielding a Fender Precision Bass for Chris Isaak, Rowland

“Roly” Salley got “stuck” with the bass when his cousin and some

friends decided to buy band gear and jam.

“I got into the **Beatles** and **Motown**. I'd go to sleep at night and have my radio on and hear all these great songs from **Aretha Franklin** and all the Motown stuff: **The Marvelettes**, the **Four Tops**.” After a few years of high school band rivalry with buddies **Cheap Trick**, Roly relocated to Woodstock in the early '70s.

“There was just a lot of music to play,” he says. “Everybody was there: **Van Morrison**, **Bob Dylan**, **The Band**, **Janis Joplin's** group **Full Tilt Boogie**. I played with everybody.”

That list of everybodys would eventually include names like **Paul Butterfield**, **Ronnie Hawkins**, **Ian & Sylvia** and **Happy and Artie Traum**. Later Roly went west and toured with **Bobbie Gentry** and **Joan Baez**, had a blues band with **Pete Anderson** and **Jim Gordon** called the **Blue Monkeys** and jammed with **Maria Muldaur**. He's been with Isaak since 1985, but has still found time in recent years to play with **John Prine**, **Shawn Colvin** and **Lucinda Williams**.

Hershel Yatovitz

CHRIS ISAAK BAND

It's no surprise that **Hershel Yatovitz** has spent the last couple of years cranking the reverb on his Fender Twin and sweetening the sugary melodies of singer/songwriter **Chris Isaak**: Hershel calls the San Francisco area home, spent much of his life performing in Bay area clubs and running a recording studio, and taught guitar at the **Stanford Jazz Workshop** for nine summers (where he played with luminaries like **Dizzy Gillespie**, **Stan Getz** and **Rufus Reed**).

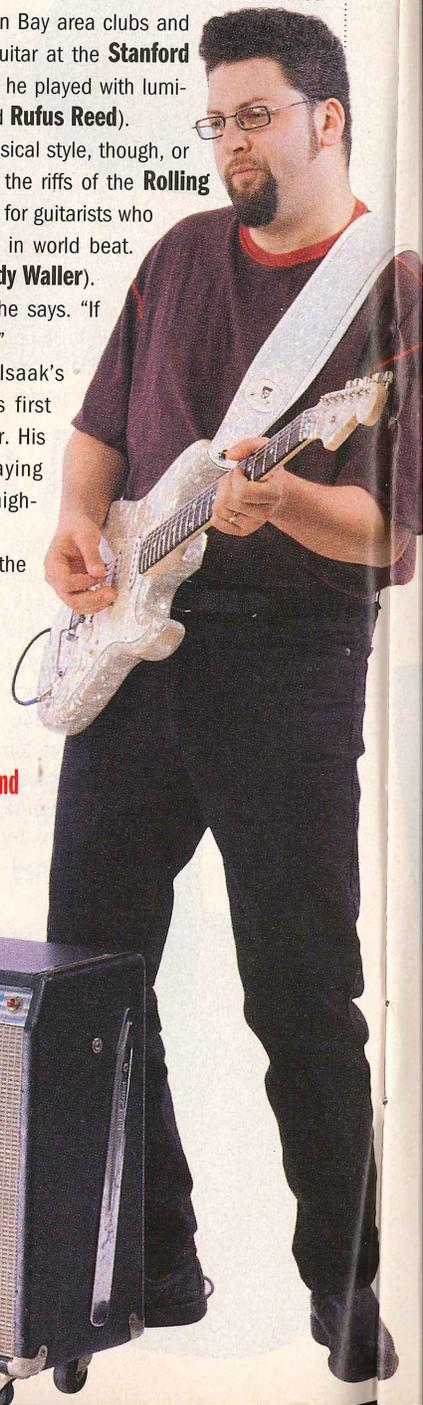
Hershel never limited his playing by musical style, though, or even by instrument. He grew up learning the riffs of the **Rolling Stones** and **Lynyrd Skynyrd**, played bass for guitarists who “kicked his butt” and dabbled frequently in world beat. (He still plays in a band with his wife **Wendy Waller**).

“I just like good music, of any type,” he says. “If it's well-played and soulful, then it's good.”

Those qualities certainly prevail on Isaak's latest album, *Baja Sessions*, Hershel's first recorded work with the moody songwriter. His smooth intervallic and arpeggiated playing warms the album with subtle melodic highlights.

“They pretty much let me go. I enjoy the freedom.”

He grew up learning the riffs of the **Rolling Stones** and **Lynyrd Skynyrd**, played bass for guitarists who “kicked his butt” and dabbled frequently in world beat.



...she tears it up on lead guitar,
mandolin, banjo,
high-strung guitar
and dobro.



Anita Cochran

Country newcomer **Anita Cochran**'s family was musically fanatical. Her mom sang gospel, her dad played guitar à la **Chet Atkins**. Her brothers emulated **Jimi Hendrix**. Once a week her cousins and aunts and uncles all came over for a jam session.

"I started playing guitar when I was four-and-a-half," she recalls, "and then actually joined my parents' band when I was five."

Now 29 and celebrating the release of her debut album, *Back To You*, this Michigan-raised southern girl is a serious musician. She wrote nine of the 10 songs on the album. She sings lead vocals (and a touching duet with **Steve Wariner**). And she tears it up on lead guitar, mandolin, banjo, high-strung guitar and dobro. Oh yeah, she also co-produced the album.

"**Vince Gill** is a great guitar player and a great singer. In his band he plays his guitar solos. If that's what you are, that's what you should do."

After you realize she plays all the solos on the album—except for fiddle and keyboards—there'll be no doubt: Anita knows exactly what to do.

Jakob Dylan

THE WALLFLOWERS

Singles "Sixth Avenue Heartache" and "One Headlight" by **The Wallflowers**' smack of an obvious classic sensibility, made all the more familiar by the voice of band leader **Jakob Dylan**. The singer/songwriter won't deny his roots, but growing up in the shadow of a Rock 'n' Roll Hall of Famer hasn't kept the 26-year-old Dylan from finding his own musical style either.

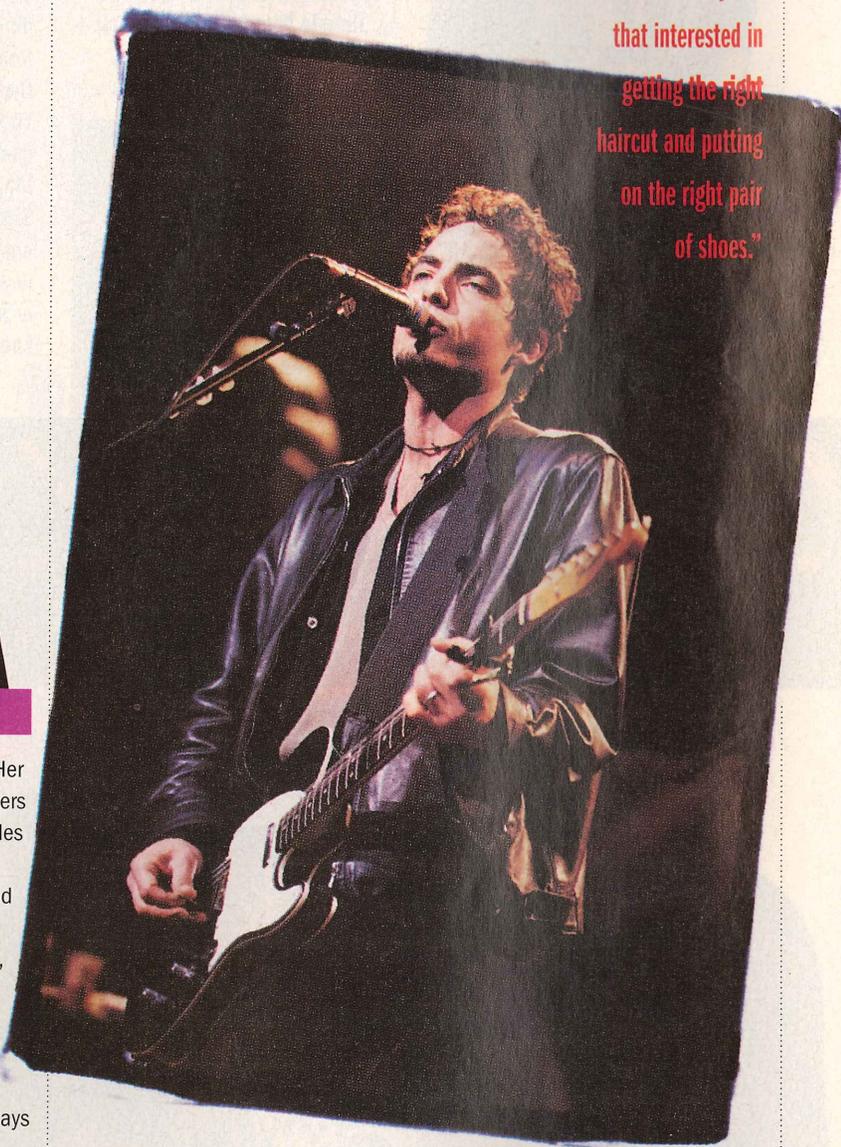
"I think most people are trying to be very trendy," he says. "I was never into that. Not that I wasn't into the music. I just never really felt that interested in getting the right haircut and putting on the right pair of shoes."

He has put on the right musical hat, though. As **The Wallflowers**' creative force, Dylan is responsible for the memorable style heard on the album *Bringing Down The Horse*. That's because he holds himself up to some pretty high standards.

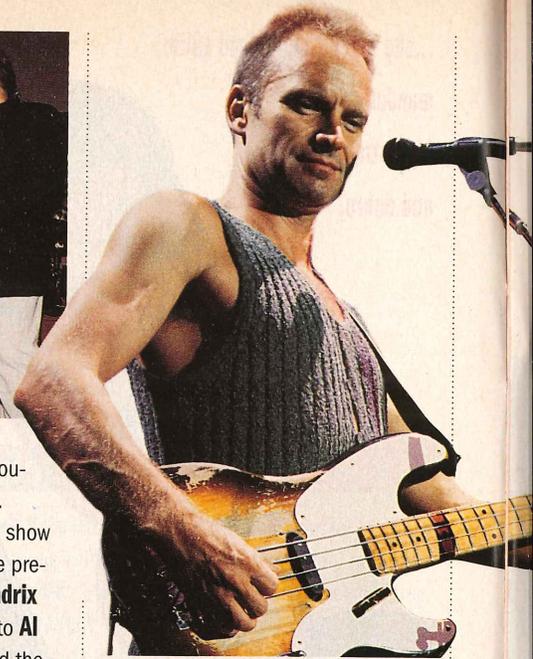
"In your mid- to late-20s you start thinking: 'What kind of records were the **Beatles** making at my age?' and '**Bruce Springsteen** was making *Born To Run* at 26.'"

Like **The Boss**, Jakob has long leaned toward Teles. "I started 'cause of **Joe Strummer**. It's the only guitar I really feel good playing."

...never really felt
that interested in
getting the right
haircut and putting
on the right pair
of shoes."



ACTION



NAMM '97

This year's January **NAMM** show was another blockbuster, with plenty of new Fender product to thrill the masses and scads of celebrities dropping by to check out their next rig. **Jimmie Vaughan, Tom Principato**, members of **Dread Zeppelin**, **Matthias Jabs** of the **Scorpions** and

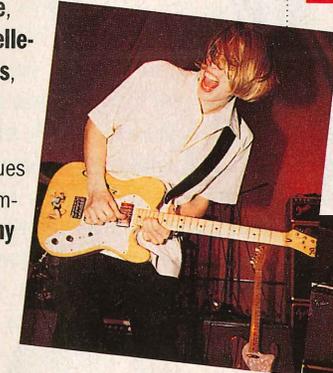
Dick Dale were among the thousands who jammed the booth.

For the truly lucky, a rockin' show on opening night, following the presentation of the new **Jimi Hendrix Tribute Model Stratocaster** to **Al** and **Janie Hendrix**, highlighted the immeasurable talents of **Noel Redding, Kenny Wayne Shepherd, Robben Ford, Stu Hamm, Chris Duarte, The Hellecasters, Marty Stuart** and blues newcomer **Jonny Lang**.

Elsewhere

Sting, who's vintage '56 P-Bass often had to be pried from his hands for repairs and new strings, has been touring with an exact Custom Shop replica of his old favorite.

Dave Dederer, of the very peculiar **Presidents of the USA**, still insists on

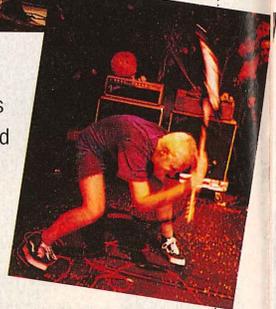


From top (left to right): Presentation of new Jimi Hendrix Tribute Model Strat to Al and Janie Hendrix, Jimmie Vaughan and Tom Principato, Matthias Jabs, Chris Duarte, Jonny Lang, The Hellecasters with Marty Stuart, Stu Hamm and Kenny Wayne Shepherd, Dread Zeppelin, Noel Redding.

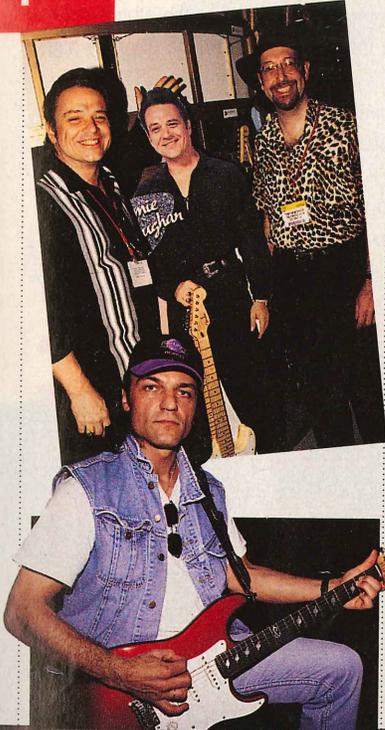
only three strings—and his Fender Twin and Tonemaster cabinet.

No Doubt guitarist **Tom Dumont**

totally lost it when told his band had sold four million copies of the album *Tragic Kingdom*: He didn't smash his



Tonemasters. Proof that **Shirley Manson** of



Garbage isn't only happy when it rains: She also enjoys playing her Fender Mustang.

Geddy Lee of **Rush** got himself a couple of Fender Jazz basses to celebrate *Test For Echo* being certified gold, the band's 21st consecutive.

Moody singer/songwriter

Elvis Costello took to the road recently with his

Fender Tele, performing both with and without his group the **Attractions**.

Todd Wolfe, on tour with **Sheryl Crow**, has been tearing it up on his sunburst '59 Strat.

Before dyeing her hair for a role in the movie "The People vs. Larry Flynt," **Courtney Love** helped design the new Squier Venus, one of the new Squier Vista Series guitars.

Working on *Razorblade Suitcase*, **Gavin Rossdale** of **Bush** often set aside his trusty Fender Jazzmasters for a Relic Strat in the studio.

Clockwise from top: **Sting**, **Geddy Lee**, **Elvis Costello**, **Todd Wolfe**, **Courtney Love**, **Gavin Rossdale**, **Shirley Manson**, **Tom Dumont** and **Dave Dederer**.

OH YEAH...

Last issue we mistakenly reported that **Frank Black** was in **the Posies**. He wasn't. He did, however, found a little group you may have heard of called **The Pixies**.

New Releases

"Sixth Avenue Heartache" and "One Headlight" are just the beginning: **The Wallflowers** sound truly classic on *Bringing Down The Horse*, the band's second release.

Not to be outdone, **Yngwie Malmsteen** captures some classics himself on *Inspiration*, a reworking of 11 of his favorites from **Deep Purple**, **Scorpions**, **Rush**, **Kansas** and others.

They're not from Kansas, but **Chalk Farm** grows mellow, melodic tunes on its debut *Notwithstanding* while **Counting Crows**, showcases a stylish San Francisco band on its way to superstardom.

Jann Arden's *Living Under June* and **Storyville's** *A Piece Of Your Soul* explore human emotion from the northern and southern sides of North America.

Two big releases from the class of '95 include **The Presidents of the United States of America II** and *Razorblade Suitcase* from **Bush**. Both are virtually guaranteed to sell gazillions and burn up the charts.

Also aimed at dedicated followings is *Baja Sessions* from **Chris Isaak** and *Adrenaline* from **deftones**.

On the jazzier side **Catch 22** covers **Ellington**, **Brubeck**, **Corea** and others with taste on *Reappearance*.

After five million albums and tired of record company politics, **Ugly Kid Joe** put its own label together to release *Motel California*, the group's first disc in three years.

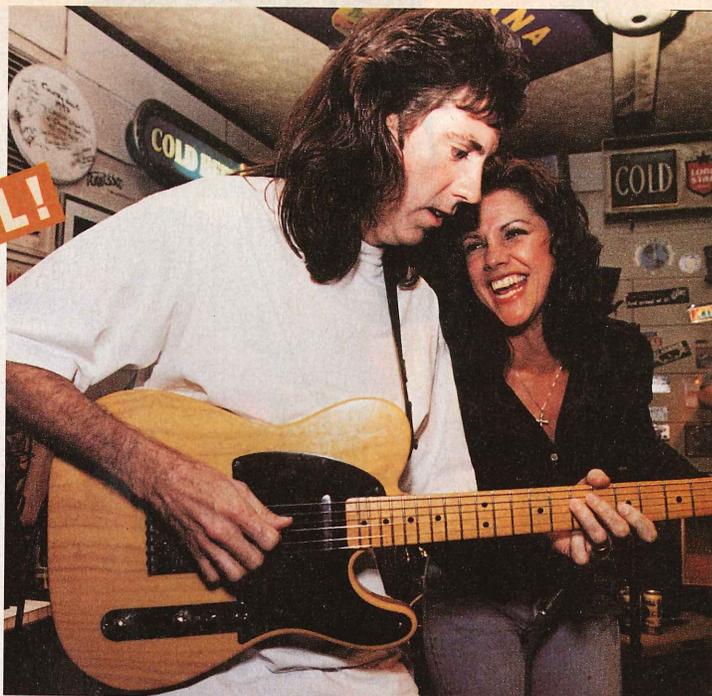


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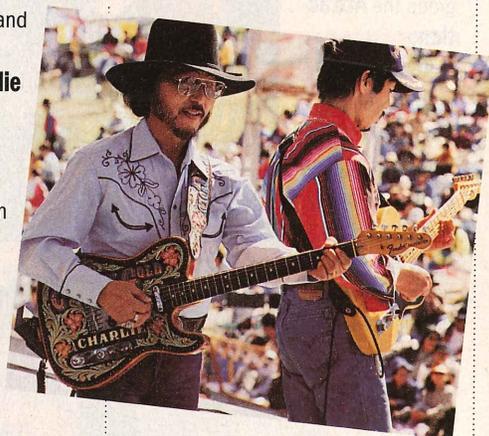
INTERNATIONAL!



Ronna Reeves and her guitarist Bruce Craig warm up for the festival at Nagatani's nightclub, Good Time Charlie's.



Ronna Reeves and her band recently joined Japanese country music legend **Charlie Nagatani** and his band the **Western Cannonballs** for the eighth annual **Country Gold Music Festival**, which Charlie hosts each year in Kumamoto, Japan.



Charlie Nagatani plucks his Custom Shop Tele on stage at the Country Gold Festival in Japan.

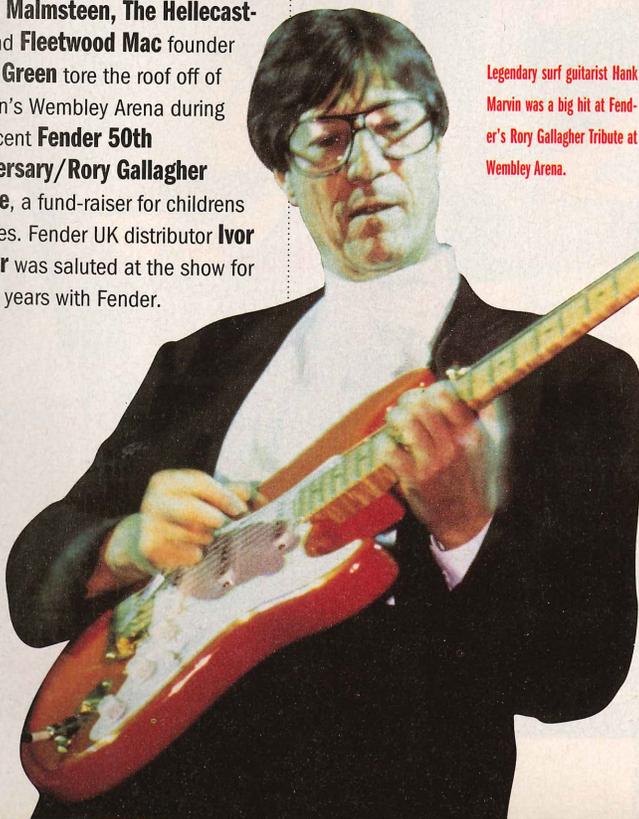
A gorgeous neon pink Fender Mexican Standard Stratocaster with a maple neck, vintage tremolo and three seductive single coil pickups recently shared the cover of **Playboy** magazine in the UK, Australia and throughout Europe with **Samantha Fox**, who owns and plays the Custom Shop axe.

Australian guitar maestro **Tommy Emmanuel** has released a new CD

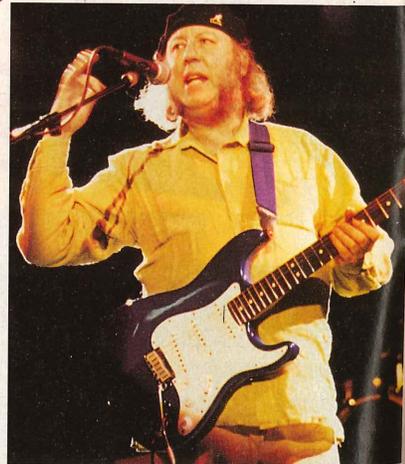


titled **Midnight Drive**, high-lighting Tommy's fluency on both acoustic and electric guitar over an earthy, jazz-pop backdrop. **Hank Marvin**, **Yngwie Malmsteen**, **The Hellecasters** and **Fleetwood Mac** founder **Peter Green** tore the roof off of London's Wembley Arena during the recent **Fender 50th Anniversary/Rory Gallagher Tribute**, a fund-raiser for childrens charities. Fender UK distributor **Ivor Arbiter** was saluted at the show for his 35 years with Fender.

Legendary surf guitarist Hank Marvin was a big hit at Fender's Rory Gallagher Tribute at Wembley Arena.



New Fender endorsee Peter Green picked up a Strat to play his first London concert in years.



SPOTLIGHT

BY BRUCE BRITT

Melissa Etheridge Band

Throughout her nine-year recording career **Melissa Etheridge** has consistently created transcendent pop music. Her powerful, bluesy voice and poignant songs are amply displayed on her latest album, *Your Little Secret*, where aggressive rock textures merge with insightful lyrics.

Born and raised in Leavenworth, Kansas, she grew up listening to a broad range of artists from the **Beatles** and **Rolling Stones** to **Tammy Wynette** and **Loretta Lynn**.

Melissa studied guitar at Boston's Berklee College of Music before moving to Los Angeles in the '80s and has since released five albums that have resulted in numerous hit singles and concert staples. In concert she plays a '50's Telecaster to create the sharp rock edge of hits like "Your Little Secret" and "I Want To Come Over."

John Shanks

From the outset of her professional career Melissa Etheridge has relied on guitarist **John Shanks** to provide the melodic underpinning her songs require. From blues-based rock chords to haunting, atmospheric swells, John demonstrates remarkable taste and versatility.

"I feel it's my job to create a musical platform for

Melissa to shine from," John says. "We're just a four-piece band, which means we all have a lot of space to fill. My rack covers a lot of bases as far as reverbs and delays are concerned, but sometimes it's just a guitar right into the amp."

Born in New York, John cut his teeth on the classic rock sounds of **Jeff Beck**, **Led Zeppelin** and **Cream**, later acquiring an appreciation for fusion jazz pioneers like **Robben Ford** and **Buzzy Feiten**. He studied briefly at various music schools as well as with private teachers like **Autograph** guitarist **Steve Lynch**.

During his career as a session musician Shanks provided fretwork for r&b diva **Teena Marie**, and played in a band with jazz saxophonist **Boney James**. In the mid-'80s John came recommended to Melissa Etheridge, who had just signed a major label recording deal. He's been playing with the songstress intermittently ever since.

A variety of Fender amps and guitars fill his arsenal, including a 1995 Bassman amplifier, a 1996 Relic Stratocaster, a 1952 Telecaster reissue, a Custom Shop Stratocaster and

a couple of American Standard Strats.

Lately John has employed these tools to cultivate his songwriting chops—he's co-written tunes for **Bonnie Raitt**, **Joe Cocker**, **Tuck & Patti** and others, and teamed with Melissa on the songs "I Could Have Been You" and "She Wants You." Yet he still managed to play guitar on the acclaimed debut album by alternative rocker, **Leah Andreone**.

"I've really started thinking as both a guitar player and a writer," John says. "I have to feed off what Melissa is communicating emotionally in her lyrics, and I've spent enough time in studios that I know what's involved in developing guitar parts from a songwriter's point of view."

Mark Browne

Having cultivated a rock-solid style that reflects his rock and r&b influences, bassist **Mark Browne** brings a soulful sensibility to the songs of Melissa Etheridge: his tuneful, groove-conscious playing is the perfect complement to Melissa's emotional vocals and songs.

"First and foremost I think of myself as a firm foundation," he emphasizes. "I come from a blues and rock-based background, and I've played a lot of pop and funk as well. I try to meld all those influences together so Melissa can go where she wants to go musically. And though my role is a supportive one, it's certainly flexible. Melissa's really been quite generous in allowing us to be creative."

As a boy Mark's musical tastes ran toward blues-rock and funk. "**Earth, Wind & Fire** really opened my ears to a lot of r&b and funk music—everything from **Sam Cooke** and Motown to **Donny Hathaway**."

Mark started his musical education playing drums, but switched to bass. "Since I already had some drumming experience, I came to the bass with an understanding of rhythmic phrasing," he explains. "I also had some concept as to how bassists and drummers relate."

"Over the years I learned the importance of making a heartfelt connection and expressing myself," Mark says. "I made an effort to cut the crap and find my own voice."

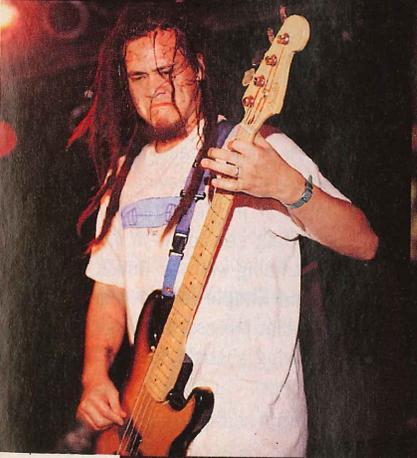
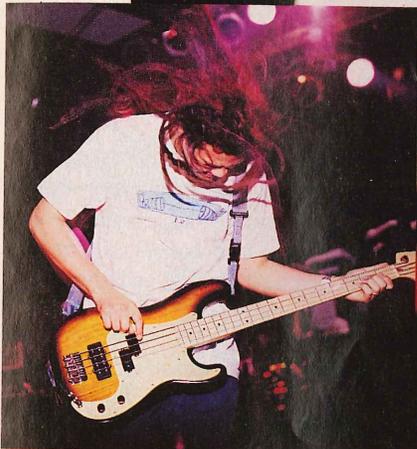
He made a name for himself in Los Angeles playing on commercial jingles, demos and recording sessions—in fact he was recording with the British new wave band **Simple Minds** when he learned that Melissa Etheridge was auditioning bassists for her "Yes I Am" tour.

Mark has

been using a 1962 Jazz Bass reissue and an American Standard 5-string on Melissa's latest tour. "Playing for Melissa has really been inspiring," he says. "She's a very heartfelt lyricist, and that honesty has inspired me to go in the same direction, as opposed to playing something gratuitous or frilly."

7

ON TRACK



deftones

Bassist **Chi Cheng**

PLAYBACK BY DEL BRECKENFELD

The "F" Files



Artist Relations Director **Del Breckenfeld's** experience includes over a decade on the road with his own bands, as well as years of daily contact with numerous players.



NEWSFLASH BY JACK SCHWARZ

Fender Guitar Product Specialist, **Jack Schwarz** hosts in-store clinics worldwide, demonstrating or working on Fender and Guild guitars. A guitarist since age 10, he enjoys teaching people how to get the best possible performance from their guitars.

My job takes me to all the Fender facilities, including our factory in Baja California—home of white beaches, spicy enchiladas, and even spicier guitar sounds!

Last trip I had returned with a brand new Crimson Red Standard Stratocaster. My son, James, was delighted, and used every possible opportunity to jam with it. Why not? Classic Fender Strat styling, meticulous hand-craftsmanship—you can't beat it.

Recently I popped into our garage/studio to see a hot session in progress. During a break in the action, we examined his band-mate's axe.

"A Tex-Mex Strat," I observed. "Nice

Dr. Sven Bignoggen, Sweden's foremost authority on the paranormal, counsels patient Dain Bramage, a promising young Rock Guitarist:

Young man, tell me of your problem.

I wake up in a cold sweat from the same two nightmares. The first one is where I buy this great new Fender Lone Star Strat. It sounds bitchin' in the store and at rehearsal, but then I'm in front of 25,000 screamin' fans and the guitar doesn't respond the same way. What scared me most is that's exactly what happened to me at the next gig!

So the nightmare was a premonition. Interesting. Let's analyze the situation. Any changes in the equipment you're using?

Nope, used the same Tone-Master stack. I even used my own signature model pick.

Your strings?

Well...uh oh. I changed them to a set of those new "Ma Earth's Groovy Gauges." You get ten free sets with the purchase of a string winder.

Son, that's your problem. Think about it: What strings did the Lone Star come with? Fender?

That's precisely why the guitar sounded so good when you first played it. In laymen's terms, "if it ain't broke, don't fix it." Let's look at some other case studies.

My countryman, Yngwie Malmsteen—and a bitchin' axeman if I do say so myself—will only string his guitar with Fender, for great tonal response in a durable string that also stays in tune through all types of abuse.

Joey Mazzola of Sponge chooses Fender strings, which he says "stay in tune very well" and have a "long life."

As for bass strings, Chi Cheng of the deftones finds the Fender stainless steels have a "deep, but crisp sound."

Now I want you to take this prescription for a set of Fender strings to your local dealer and call me in two weeks.

Thanks Doc Dude! Does that mean I'm cured?

That depends on your other dream.

In that one, I sign on to do a year long world tour—as lead guitarist for **The Village People's** Reunion Tour. I'm supposed to dress like a sanitation engineer.

I don't think I'm qualified to deal with that one.

Hot Tones from South of the Border

choice." No kidding! Vintage style keys, larger frets, and the fiery Tex-Mex pickups: punchy and gutsy with the trademark Strat high-end sparkle.

"Yeah, it sounds awesome!" the guys agreed. "Real Texas Blues tone."

"The only way these pickups could be any louder is if they were humbuckers," said one.

That's when the inspiration hit me. The room started spinning, my face turned the color of a jalapeño pepper, and I could have sworn I heard angels singing in the distance.

"Uh oh," James cried. "I've seen that gleam in my dad's eyes before. Somebody's guitar is about to undergo surgery!"

He was right, of course. I'm afraid I've had the tinkering bug ever since I ripped my first guitar to shreds and rebuilt it from the ground up. And once the spirit moves me there's no stopping it.

"You guys heard the new Lone Star Strat, with the humbucker in the bridge position?" I thought aloud. "Can I try a humbucker on your Tex-Mex Strat?" John reluctantly agreed, watching as I put his guitar on the bench.

Immediately I was struck by the instrument's workmanship: the same great quality that has become synonymous with Fender's Mexican guitar factory. I picked up my tools

and the time seemed to fly by...

That Monday morning, I was waiting in Fender guitar marketing director Mike Lewis' office by 7:45 a.m. But after explaining the reason for my excitement, I was greeted with a hearty laugh.

"You've been out on the road too long, buddy!" Mike chuckled.

"We've already started building the very guitar you just

described. It's called the Tex-Mex Strat *Special*." I slowly rose out of the chair, trying to hide my embarrassment.

"Well in that case," I quietly asked, "would you join me for lunch, later? I've had a craving for spicy Mexican food all weekend!"



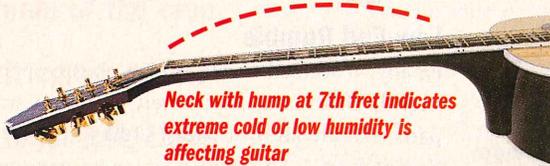
ACTION PLAN

- 1 Hang an inexpensive thermometer/hygrometer unit in the room where you usually play, to monitor environmental changes. You may need a humidifier, dehumidifier, or both, to keep the overall moisture at a reasonable level.
- 2 Learn to adjust your guitar neck. (Check your owner's manual for more info. Contact your authorized service center if you need help.)
- 3 Have your repairman make a $\frac{1}{32}$ " shim to go under the saddle. Install it in the fall if the action gets too low, and remove it in the early summer.
- 4 In the winter, Guild acoustics are shipped with a Dampit® humidifier in the sound hole. These release moisture into the guitar at a controlled rate, and should be kept in the soundhole when the guitar's in the case during the winter.

DURING COLD AND LOW HUMIDITY, THINGS SHRINK.

Solid tops flatten out, and necks may straighten to the point that they're actually humped.

Action may drop to the point where you hear string buzz. This can happen over a couple days if the temperature/humidity shift is radical enough.



#1

Example 1 is a lick done out of an open "A" type chord moved up to the 10th and 12th frets and played in "G."

v = down stroke n = up stroke

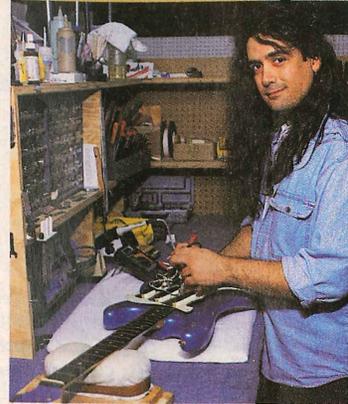
Example 2 is a kind of steel strut where you start in "G" at the 15th fret on strings two and three out of an "F" type position and walk down the fingerboard looting and plundering along the way with the B-Bender.

Strat Mod: Huevos Grande!

TECH TIPS BY RONEE PEÑA

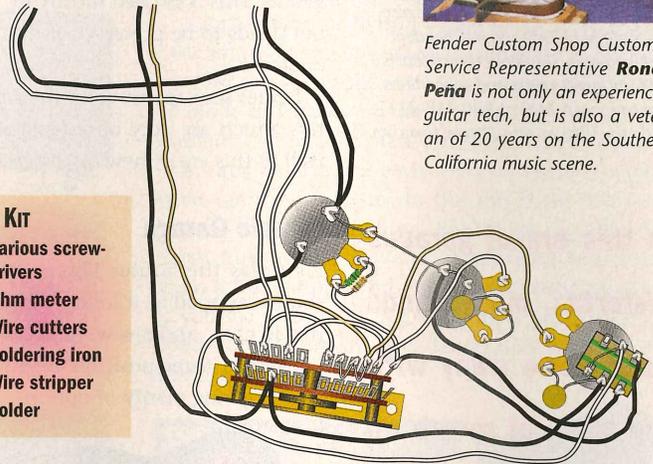
Two Tones In One!

Want to get both the signature single-coil sounds and a humbucking tone without changing the pickups on your Strat? You can! Follow the diagram shown here, and in switch positions "2" and "4" you can go from a stock Strat tone to a humbucker with the pull of a tone knob.



Fender Custom Shop Customer Service Representative **Ronee Peña** is not only an experienced guitar tech, but is also a veteran of 20 years on the Southern California music scene.

Neck Position Pickup Middle Position Pickup Bridge Position Pickup



TOOL KIT

- Various screwdrivers
- Ohm meter
- Wire cutters
- Soldering iron
- Wire stripper
- Solder

How It's Done

Replace one of the tone knobs (center) with a combination tone pot/push-pull switch; replace the standard five-way switch with a four-pole/five-position mega switch (Fender/Oak Grigsby part no. 0039003100; cost approx. \$13.60).

IMPORTANT NOTES: The middle pickup on your guitar must be reverse-wound/reverse-polarity for noise cancelling (like the Texas Specials found on the SRV or Tex-Mex Strats, for example).

All capacitors are .05's except for the resistor/capacitor network on the volume pot (resistor is 150k, capacitor is 680 pico farad) to maintain the highs at lower volumes.

What You Get

With the switch in the #2 position (bridge and middle pickup) pull the middle pickup tone knob up. Now roll the middle pickup's tone knob down to about "7" or "8." What you have is the lows of the middle pickup and the highs of the bridge pickup together in series, which simulates a humbucking bridge pickup. The same can be achieved in the #4 position, middle and neck pickups.

SELECTOR SWITCH	PICKUP CONFIGURATION
Position 1	Bridge
Position 2	Bridge and Middle (middle pickup tone knob in "up" position produces the boosted humbucker effect)
Position 3	Middle
Position 4	Middle and Neck (middle pickup tone knob in "up" position produces the boosted humbucker effect)
Position 5	Neck

Back To The Garage

IN THE MIX BY MICHAEL LASKOW



During Michael Laskow's 20-year tenure as an engineer/producer, he worked with Crosby, Stills, Nash, and Young, Eric Clapton, Cheap Trick, and countless others. He's also the founder of TAXI, an independent A&R company that links record labels with unsigned artists and songwriters. You can reach TAXI at 800-458-2111 or on the Web at <http://www.taxi.com>.

In this era of *garagus distortus*, many bands have done away with the wash of reverb on the guitars and have gone for a distorted—sometimes even out-of-tune—dissonant sound.

In the early '70s everyone wanted separation among instruments, without an obvious "dry" or non-reverberant quality. Next came the more open, garage-like sound of bands like the **Sex Pistols** and even **The Knack** with their hit, *My Sharona*. Bands in the '80s like **Duran Duran**, **Toto**, and **Journey** set the standard for tightly produced tracks that were steeped in reverb.

Well, here we are in the glorious '90s and we've moved into yet another period—I'll call it the *garagus distortus* era. Bands like **Smashing Pumpkins**, **Tool**, **Weezer**, and **Bush** have [mostly] done away with the wash of reverb on the guitars and gone for a distorted, and dissonant (sometimes even out of tune) sound. This is created mostly by the amp and guitar, but needs to be preserved in its natural state by the engineer.

Squier sent me three of their new Vista series guitars which are very affordable and lend themselves well to this era of new distortion.

Classic Garage

First was the Squier Jagmaster, which definitely sounds as good as it looks. It's got a basswood body, maple neck, and rosewood fretboard with two humbuckers, a three-position toggle and a master tone switch giving plenty of options.



The toggle in the middle position, with the tone control set near full, gave me a ballsy bottom end with a nice bite near the top. I ran it through my Fender Pro Junior cranked to seven. The sound was glorious: fat, with a medium amount of distortion.

I wanted to capture the "bigness" of the amp (but not the reverberant quality of the walls). So I threw a 57 on it and pressed it in to the amp's grill cloth. Plus I used a condenser microphone in omni about three feet away from the amp, with a piece of ½-inch plywood standing up behind the mic for maximum balls, but less room sound.

It worked like a charm. The combination of about 70% close mic (with a little light compression on it) and 30% of the far mic gave me exactly what I was looking for.

Tasty Bite

For my next challenge, I decided to use the Squier Venus because I wanted to capture the intro arpeggio on **Failure's** single, "Stuck On You." It's played high on the neck, and it's a fairly bright sound, so I wanted to take advantage of the single-coil pickup found in the neck position. For this sound, I wanted more of the amp's direct sound, so I canned the far mic altogether and went with just the close mic. It worked perfectly, giving me all the bite that's on the record. I added a bit more compression for this sound to accentuate the sustain of the notes, and added just a pinch of plate reverb set with two-second decay. Mmm-mmm, good.



Low-End Rumble

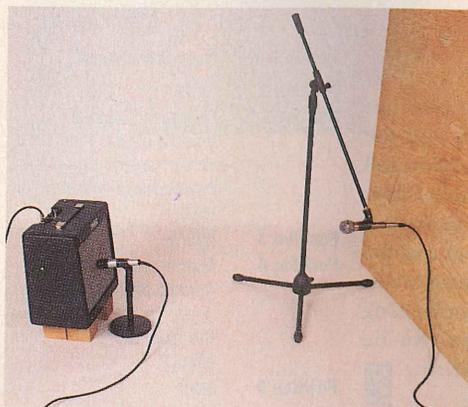
Finally, I decided to go for the classic open chord, slightly dissonant, moderately distorted strummed parts that are all over **Sheryl Crow's** hit, "If It Makes You Happy." This was a piece of cake with the Squier Super Sonic. I wanted to capture the low end rumble of an open E chord, but still have some top end definition. So I used both pickups, but favored the one at the neck (easy to do with the dual volume controls).



Using only the cheapo dynamic mic at a distance of roughly 16" added a little closeness. I recorded it completely flat with the exception of a bit of compression to accentuate the ringout and punctuate the individual notes within the chord. For this particular sound, a small tube amp like the Pro Jr. works much better than a large amp.

It's A Wrap

Well kids, we've successfully completed another road test, and this time we didn't even leave the garage. These sounds are all pretty easy to match, but the real trick is to match the sounds on tape once you've found what you're looking for in the room. Enjoy the ride.



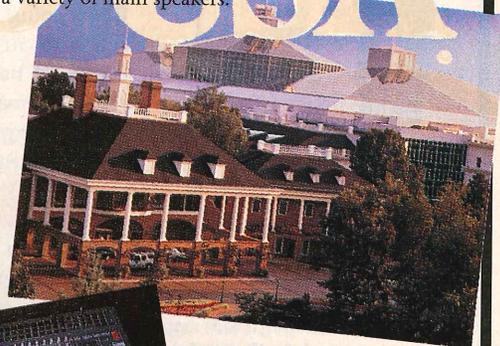
Cop a New Attitude About Pro Audio



This year, five million visitors to the magnificent **Opryland Hotel** in Nashville will be rewarded with the great sounds of Fender Pro Audio gear in the hotel's three nightclubs. **The Pickin' Parlor**, **Jack Daniel's Saloon** and the **Delta Lounge** were recently updated with **PX-2216** powered mixing boards, **SPL-1282 Mk. II** monitors powered by **SPL-M300** monitor power amplifiers (the mains are powered by the PX), and a variety of main speakers.

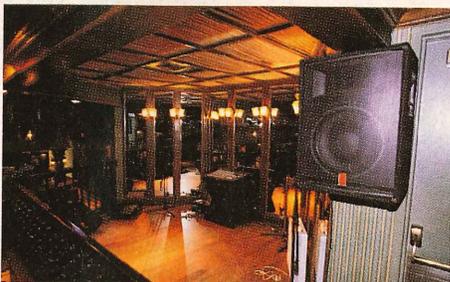


Three of the **SPL-1282 Mk. II** monitors line the stage in the Delta Lounge jazz club. **2915 Tour Series Cabinets** are suspended overhead.



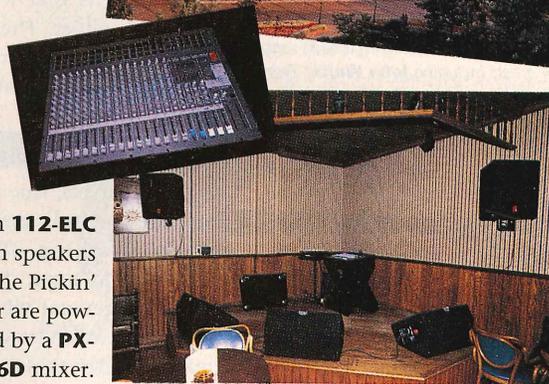
INSTALLMENTS BY PETER HORSMAN

Pro Audio Specialist **Peter Horsman**, an industry veteran of more than 30 years, supports a product training program for Fender dealers.



Jack Daniel's Saloon is equipped with **SPL-1211 Mk. II**'s, powered by the **PX-2216D** mixer.

Both **112-ELC** main speakers in The Pickin' Parlor are powered by a **PX-2216D** mixer.



Are You Being Heard?

ACCESSORIZER

It happens every night. Somewhere out there a guitarist is playing a gig, launching into a blazing solo, only to find that he or she is a few decibels short of the audible spectrum for all but a few four-legged mammals named Fido or Spot.

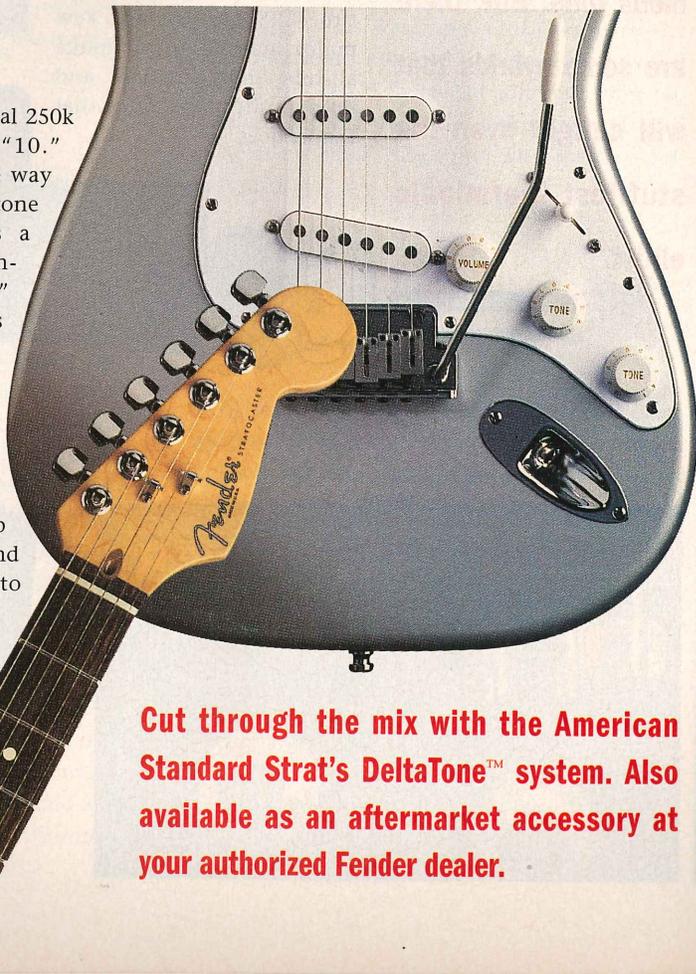
You know the drill: the bass player's hair is blowing horizontally in the wind generated by his wall of sound and, to make matters worse, last week you broke the volume knob off your drummer at that Moshers' Madness fiasco.

But don't fret, hope has arrived: Introducing the DeltaTone™ system, from Fender. If you've cut loose on an American Standard Strat lately, you know the DeltaTone is the key to victory in your own personal volume wars. Don't have an American Standard? No worries. The DeltaTone is also available as an aftermarket item you can order directly from your Fender dealer to install in your own guitar.

The system includes a hot, punchy new bridge pickup combined with a tone control

that acts just like a normal 250k pot—until you reach "10." When turned up all the way the DeltaTone system's tone control knob reaches a detent where the potentiometer puts "no load" on the signal—drops completely out of the circuit, more or less. Suddenly you'll enjoy pure, unadulterated pickup tone that bursts out of your guitar, burns up your cables and fires up your amplifier with a sound that's just way too hot to handle.

Check out the DeltaTone system on an American Standard Strat at your Fender now. It's time to be heard. **7**



Cut through the mix with the American Standard Strat's DeltaTone™ system. Also available as an aftermarket accessory at your authorized Fender dealer.

Your First Big Break

It's just you, your instruments and your garage. Who cares how you sound? Who cares if you ever catch a break? **We do.** That's why Fender created Frontman Amplifiers designed exclusively for the rising star. Real Fender quality, real Fender tone, unreal price. Don't just wait around for your big break, plug into a Frontman and make it happen.



Frontman 25R, 15R, 15Bass and 15G

©1997 FMIC For more information on Fender Amplifiers send \$3.00 shipping and handling to:
Fender Amplifiers 7975 N. Hayden Rd., C-100 Scottsdale, AZ 85258 ...or see our web site @ <http://www.fender.com>

Mix From Your Mic!

This is the most convenient performance P.A. you'll ever own. The PowerStage 100 features a detachable three-channel mixer with inputs for two mics, CD/Tape, keyboard, instrument and effects; 12" speaker with integrated high-frequency driver; built-in 100-watt power amp; handles and pole mount adaptor. The matching Xpander 100 has the same speaker, power amp, handles and adaptor, with a line-in input only.



Crank It Up!

Real Fender tone in neighbor-friendly 15 and 25 watt packages! Designed and built in-house to the standards of larger Fender amps, the new Frontman amp series includes features like dual selectable channels, three-band EQ, headphone and extension speaker jacks and more. They're small, but they rock!

Pickers Paradise!

Beautiful and resonant all-wood guitars made from the finest cedar and mahogany, a mini-jumbo cut-away electric and a few old favorites in new colors combine to enhance the Fender acoustic line. Strum any of the five new models or two guitars in new colors and you'll find warm tone, good looks and great playability.



Go Ahead And Slap 'Em
Fender bass strings, that is. New gauges, new sets—like the OEM taper-wound—and all in cool new packaging. Get your classic Fender bass sound right here!





FRONTMAN 156 (BASS AMP)

FRONTMAN 156

Noel Redding's Voodoo Child!

An exact replica of the bass Noel played with Jimi Hendrix. Make your own fire with this sunburst alder Jazz bass, complete with maple neck, rosewood fretboard, vintage 1965 bridge, machine heads and single-coil Jazz Bass pickups. Noel will personally autograph the pickguard on each and every bass.

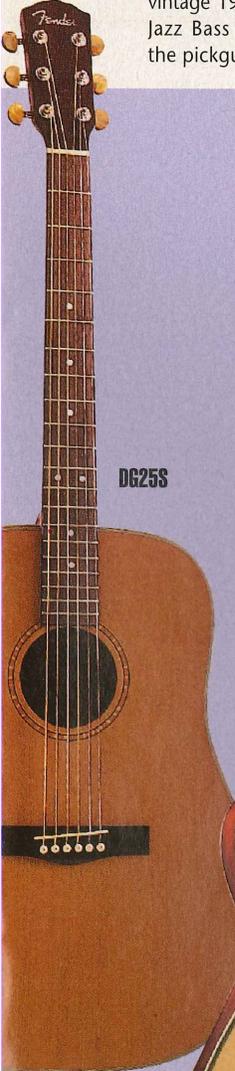


'57 STRAT REISSUE, SHORELINE GOLD

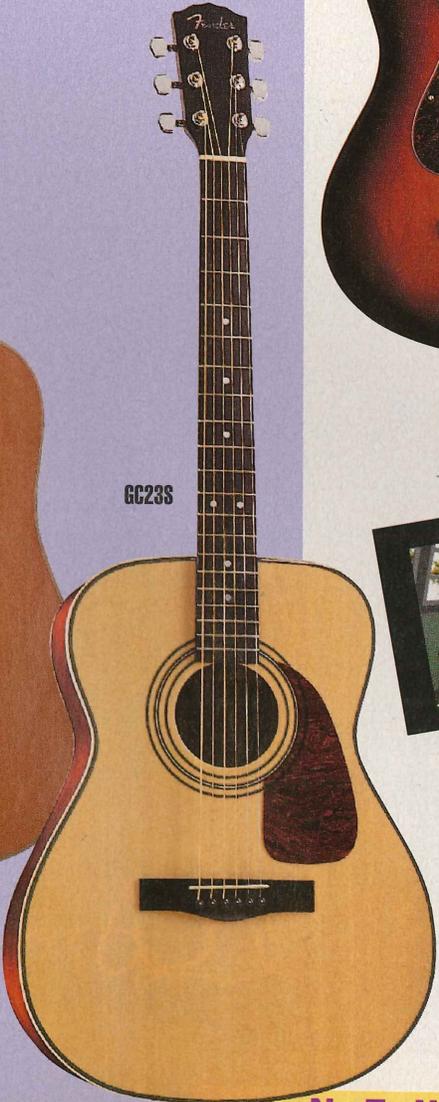
'52 TELE REISSUE, COPPER

AMERICAN STANDARD, INCA SILVER

'62 STRAT, SHORELINE GOLD

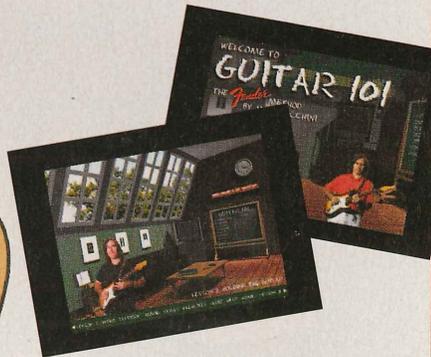


DC25S



GC23S

NATURAL

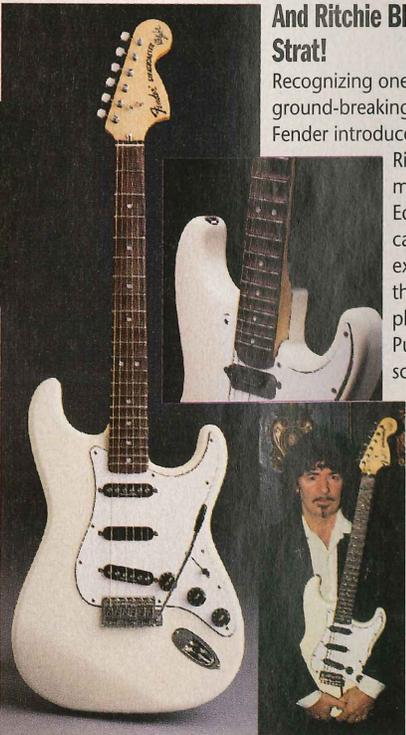


Guitar Lessons At Home!

Lyrrus, makers of the incredible G-Vox guitar/computer interface and educational system, present "Guitar 101, The Fender Method," a comprehensive CD-ROM teaching tool for the beginning guitar player. With more than 200 musical examples, 60 videos, 30 lessons, great graphics, games, quizzes and more, it's the guitar teacher of the future, and it's here now.

And Ritchie Blackmore's Strat!

Recognizing one of rock's ground-breaking guitarists, Fender introduces the new



Ritchie Blackmore Limited Edition Stratocaster. It's an exact replica of the Strat Ritchie played in Deep Purple, with a scalloped fretboard, oversized vintage headstock and no middle pickup (cover only), just like his. It's Blackmore's Strat, down to the last detail!

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

FIRST BREATH

To expand Fender's horizons into the environmental and visual arts communities, world renowned environmental artist Wyland and I collaborated on a very special Stratocaster named "First Breath."

Wyland, known for his life-size outdoor murals of endangered marine mammals, sketched a pair of blue whales—a mother pushing her calf to the ocean surface for its first breath—then I hand-carved the design and inlaid the neck. Afterward, Wyland painted his original design, and the guitar was finished by the Custom Shop staff.

First Breath, Serial No. 1, is currently owned by guitar collector Stephen Monaco. Serial No. 2 is owned by Wyland and is on display at his gallery in Laguna Beach, California.



Amisay

Note: Photo from the book "Fender Custom Shop Guitar Gallery" By Richard R. Smith and Pitkin Studio, available at your local Fender dealer.



gear!

Strings

ELECTRIC GUITAR STRING SETS

Original 150's: Pure Nickel Wound

Original 150's are the traditional electric guitar string, with a pure Nickel cover wrap—lightly rolled to reduce finger noise. Available in standard ball or Fender's exclusive Bullet end.

BALL END SETS:

- 073-0150-001 150SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0150-002 150XL, EXTRA LIGHT 009/011/015/024/032/040
- 073-0150-003 150L, LIGHT 009/011/016/024/032/042
- 073-0150-004 150LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-0150-005 150, TRADITIONAL 010/013/015/026/032/038
- 073-0150-006 150R, REGULAR 010/013/017/026/036/046
- 073-0150-008 150M, MEDIUM 011/014/018/025/038/048
- 073-1550-000 1550, MEDIUM 011/015/022W/032/040/048

BULLET END SETS:

- 073-3150-001 3150SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3150-002 3150XL, EXTRA LIGHT 009/011/015/024/032/040
- 073-3150-003 3150L, LIGHT 009/011/016/024/032/042
- 073-3150-004 3150LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-3150-005 3150, TRADITIONAL 010/013/015/026/032/038
- 073-3150-006 3150R, REGULAR 010/013/017/026/036/046

Super 250's: Nickelplated Steel

Super 250's make any guitar come alive! The nickel plating is carefully applied to the steel cover wrap allowing greater volume and superior high-end response.

BALL END SETS:

- 073-0250-001 250SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0250-003 250L, LIGHT 009/011/016/024/032/042
- 073-0250-004 250LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-0250-006 250R, REGULAR 010/013/017/026/036/046
- 073-0250-007 250RH, REGULAR HEAVY 010/013/017/032/042/052
- 073-0250-008 250M, MEDIUM 011/015/022/032/040/048
- 073-0250-009 250H, HEAVY 012/016/024/032/042/052

BULLET END SETS:

- 073-3250-001 3250SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3250-003 3250L, LIGHT 009/011/016/024/032/042
- 073-3250-006 3250R, REGULAR 010/013/017/026/036/046
- 073-3250-008 3250M, MEDIUM 011/015/022/032/040/048

Stainless 350's: Stainless Steel Roundwound

Brilliant tone, longer string life. Stainless steel wrap stands up to vigorous playing; resists humidity, perspiration, skin oils, acids, without losing punch or superior magnetic qualities.

BALL END SETS:

- 073-0350-001 350SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0350-003 350L, LIGHT 009/011/016/024/032/042
- 073-0350-006 350R, REGULAR 010/013/017/026/036/046

BULLET END SETS:

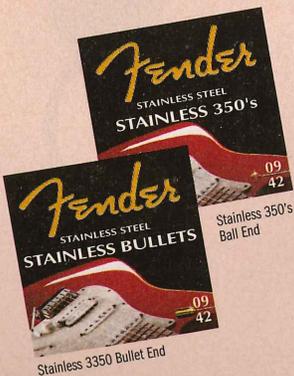
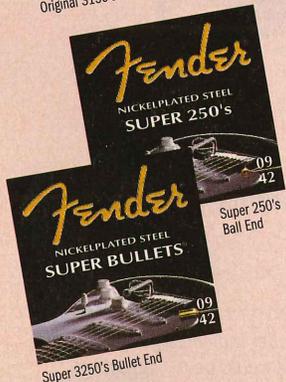
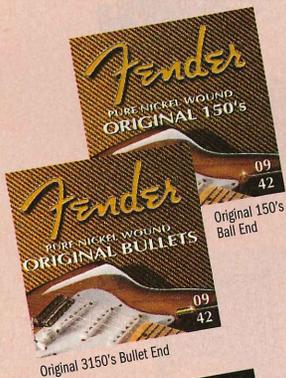
- 073-3350-001 3350SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3350-003 3350L, LIGHT 009/011/016/024/032/042
- 073-3350-006 3350R, REGULAR 010/013/017/026/036/046

Stainless Flats: Stainless Steel Flatwound

The choice of many jazz greats and studio musicians. Flat winding reduces finger noise, gives a silky smooth feel.

BALL END SETS:

- 073-0050-003 50L, LIGHT 012/016/024/032/042/052
- 073-0050-008 50M, MEDIUM 013/017/026/034/044/054



ACOUSTIC GUITAR STRING SETS

80/20 Bronze Wound

Special hexagonal steel core for brighter, more consistent, longer lasting, lush overtones.

BALL END SETS:

- 073-0070-002 70XL, ACOUS. EXT. LT. 010/014/022/030/040/048
- 073-0070-003 70L, ACOUS. LIGHT 012/016/026/032/042/052
- 073-0070-008 70M, ACOUS. MED. 013/017/026/036/046/056
- 073-0070-123 70-12L, 12-STRING LT.
- 010/014/024/030/038/048/010/014/009/012/017/028

BULLET END SETS:

- 073-3070-002 3070XL, ACOUSTIC EXTRA LIGHT 010/014/022/030/040/048
- 073-3070-003 3070L, ACOUSTIC LIGHT 012/016/026/032/042/052
- 073-3070-008 3070M, ACOUSTIC MEDIUM 013/017/026/036/046/056

Phosphor Bronze Wound

Get ready for rich, warm tone with brilliant highs and a long life from the ultimate Phosphor Bronze string.

BALL END SETS:

- 073-0060-002 60 EXTRA LIGHT 010/014/022/030/040/048
- 073-0060-003 60 LIGHT 012/016/026/032/042/052
- 073-0060-008 60 MEDIUM 013/017/026/036/046/056
- 073-0060-123 60-12LIGHT
- 010/014/024/030/038/048 010/014/009/012/017/028

BULLET END SETS:

- 073-3060-002 3060 EXTRA LIGHT .010 TO .048
- 073-3060-003 3060 LIGHT .012 TO .052
- 073-3060-008 3060 MEDIUM .013 TO .056



CLASSICAL GUITAR STRING SETS

Classical Nylon

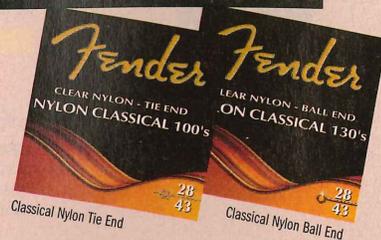
Nylon cores are wound with silverplated copper. The three treble strings are available in either clear or black nylon.

TIE END SETS:

- 073-0100-000 100, (CLEAR/SILVER) 028/032/040/029/035/043
- 073-0120-000 120, (BLACK/SILVER) 028/032/040/029/035/043

BALL END SETS:

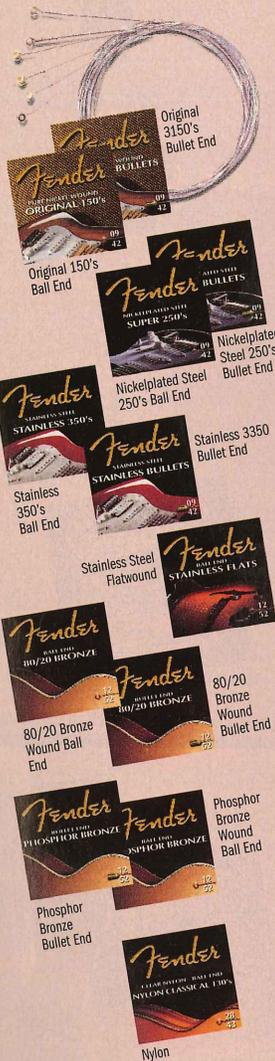
- 073-0130-000 130, (CLEAR/SILVER) 028/032/040/029/035/043



Strings

INDIVIDUAL STRINGS—GUITAR

Last three digits in each Individual String part number indicates gauge of string. For example: 072-3250-026 is a .026 gauge; -032 would be a .032 gauge.



Plain Gauged Singles

BALL END:	072-0000	GAUGES: -008, -009, -010, -011, -012, -013, -014, -015, -016, -017, -018, -020
BULLET END:	072-3000	GAUGES: -008, -009, -010, -011, -012, -013, -014, -015, -016, -017, -018, -020

Pure Nickel Wound

BALL END:	072-0150	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056, -058, -060, -062, -064, -066, -068, -070
BULLET END:	072-3150	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

Nickelplated Steel Roundwound

BALL END:	072-0250	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3250	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

Stainless Steel Roundwound

BALL END:	072-0350	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3350	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

Stainless Steel Flatwound

BALL END:	072-0050	GAUGES: -024, -032, -034, -040, -044
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80/20 Bronze Wound

BALL END:	072-0070	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3070	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

Phosphor Bronze

BALL END:	072-0060	GAUGES: -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3060	GAUGES: -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

Nylon

TIE END:	072-0100-028 .028 CLEAR	072-0120-040 .040 BLACK
	072-0100-032 .032 CLEAR	072-0100-029 .029 SILVER
	072-0100-040 .040 CLEAR	072-0100-035 .035 SILVER
	072-0120-028 .028 BLACK	072-0100-043 .043 SILVER
	072-0120-032 .032 BLACK	
BALL END:	072-0130-028 .028 CLEAR	072-0130-029 .029 SILVER
	072-0130-032 .032 CLEAR	072-0130-035 .035 SILVER
	072-0130-040 .040 CLEAR	072-0130-043 .043 SILVER

Super 6250's: Nickelplated Steel Roundwound—Medium Scale (32")

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.
BALL END SETS: 073-6250-003 6250L (LIGHT), 040/060/080/100
073-6250-006 6250M (MEDIUM), 045/065/085/105

Super 7250's: V/VI String Sets—NPS Roundwound

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.
BALL END SETS: 073-7250-503 7250-5L (LIGHT), 040/060/080/100/115
073-7250-506 7250-5M (MEDIUM), 045/065/085/105/125
073-7250-556 7250M 130 (MEDIUM 130), 045/065/085/105/130
073-7250-515 7250 5 030/045/065/080/100

Stainless 350's: Stainless Steel Roundwound

Provide great punch and high output.
BALL END SETS: 073-7350-003 7350L (LIGHT), 040/060/080/100
073-7350-005 7350ML (MEDIUM LIGHT), 045/065/080/100
073-7350-006 7350M (MEDIUM), 045/065/085/105
073-7350-008 7350HM (HEAVY MEDIUM), 050/070/085/105
073-7350-009 7350H (HEAVY), 050/070/090/115

9050's: Stainless Steel Flatwound

Flat winding for less finger noise, smooth feel.
BALL END SETS: 073-9050-003 9050L (LIGHT), 045/060/080/095
073-9050-005 9050ML (MEDIUM LIGHT), 050/065/085/100
073-9050-006 9050M (MEDIUM), 055/070/090/105

Super 8250's: OEM Bass Set—NPS Roundcore Taperwound

Specifically designed for Fender's new American Bases. Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Taperwound "E" string provides a super smooth low end.
BALL END SETS: 073-8250-003 2500EM L (LIGHT), 040/060/080/105TW
073-8250-005 2500EM M (MEDIUM LIGHT), 045/065/080/105TW
073-8250-006 2500EM M (MEDIUM), 045/065/085/110TW

Super 8250's: OEM Bass Set (V)—NPS Roundcore Taperwound

Specifically designed for Fender's new American Bases. Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Taperwound "E" and "B" strings provide a super smooth low end.
BALL END SETS: 073-8250-003 250-5 OEM LTW (LIGHT), 040/060/080/105TW/125TW
073-8250-506 250-5 OEM M TW (MEDIUM), 045/065/085/110/130TW
073-8250-556 250-5 OEM M-135 TW (MED-135), 045/065/085/110TW/135TW

9120's: Nylon Tape Wound

Unique pure Nickel roundwound string with nylon tape cover for warmer tone, more sustain.
BALL END SET: 073-9120-000 9120, 070/080/090/110

7120's: Nylon Filament Roundwound

A black roundwound string designed specifically for acoustic/electric bass.
BALL END SET: 073-7120-000 7120, 070/080/090/100

Bajo Sexto Telecaster

Nickelplated Steel gauged for Fender's Bajo Sexto Telecaster.
BALL END SETS: 073-1090-000 1090 (A-TUNING), 016P/026P/036/046/056/066
073-1091-000 1091 (E-TUNING), 022/032/042/052/062/072

Phosphor 7060's: Acoustic Bass (BG-29) Phosphor Bronze

Gauged for Fender's BG-29 four-string acoustic bass. 30" scale.
BALL END SET: 073-7060-000 7060, 045/055/075/095

Bass VI—Stainless Steel

Gauged for Fender's Bass VI reissue.
BALL END SET: 073-5350-000 5350, 025/035/045/055/075/095

INDIVIDUAL STRINGS—BASS

Last three digits in each Individual String part number indicates gauge of string. For example: 072-3250-026 is a .026 gauge; -032 would be a .032 gauge.

Pure Nickel Roundwound

BALL END:	072-7150	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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Nickelplated Steel Roundwound: Dynamaxx®

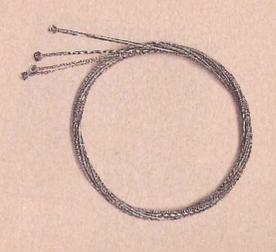
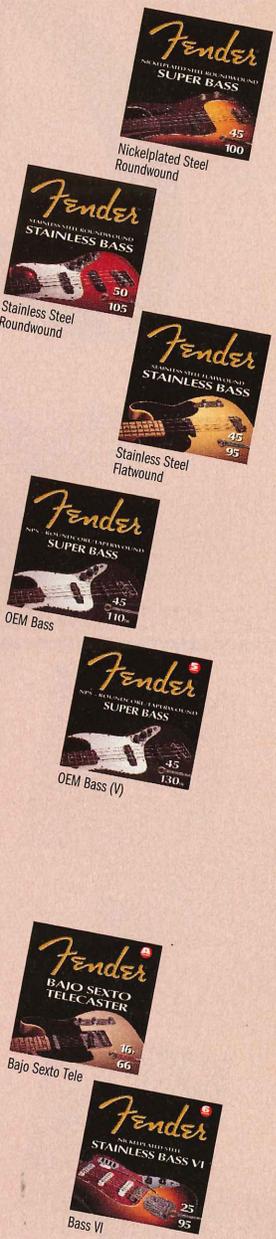
BALL END:	072-7250	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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Stainless Steel Roundwound

BALL END:	072-7350	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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Stainless Steel Flatwound

BALL END:	072-9050	GAUGES: -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105
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ELECTRIC BASS STRING SETS



Original 7150's: Pure Nickel Roundwound—Long Scale (34")

Offer excellent tone and long sustain.
BALL END SETS: 073-7150-002 7150XL (EXTRA LIGHT), 040/060/075/95
073-7150-003 7150L (LIGHT), 040/060/080/100
073-7150-005 7150ML (MEDIUM LIGHT), 045/065/080/100
073-7150-006 7150M (MEDIUM), 045/065/085/105
073-7150-008 7150HM (HEAVY MEDIUM), 050/070/085/105

Super 7250's: Nickelplated Steel Roundwound—Long Scale (34")

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.
BALL END SETS: 073-7250-003 7250L (LIGHT), 040/060/080/100
073-7250-005 7250ML (MEDIUM LIGHT), 045/065/080/100
073-7250-006 7250M (MEDIUM), 045/065/085/105
073-7250-008 7250HM (HEAVY MEDIUM), 050/070/085/105
073-7250-009 7250H (HEAVY), 050/070/090/110

Super 5250's: Nickelplated Steel Roundwound—Short Scale (30")

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Fits Mustang, Bronco, Musicmaster and other short scale basses.
BALL END SETS: 073-5250-002 5250XL (EXTRA LIGHT), 040/060/075/95

Picks

CLASSIC CELLULOID

Celluloid is the premier pick material. Celluloid picks give the traditional feel, with a smooth striking surface and a warm, round, musical tone. They are also very durable.

346 Shape

MODELS: 098-0346-100 SHELL, THIN 098-0346-180 WHITE, THIN
098-0346-300 SHELL, MEDIUM 098-0346-380 WHITE, MEDIUM
098-0346-500 SHELL, HEAVY 098-0346-580 WHITE, HEAVY
098-0346-600 SHELL, EXTRA HEAVY 098-0346-680 WHITE, EXTRA HEAVY

351 Shape

MODELS: 098-0351-150 CONFETTI, THIN 098-0351-100 SHELL, THIN
098-0351-350 CONFETTI, MEDIUM 098-0351-300 SHELL, MEDIUM
098-0351-550 CONFETTI, HEAVY 098-0351-500 SHELL, HEAVY
098-0351-650 CONFETTI, EX HEAVY 098-0351-600 SHELL, EX HEAVY
098-0351-180 WHITE, THIN 098-0351-106 BLACK, THIN
098-0351-380 WHITE, MEDIUM 098-0351-306 BLACK, MEDIUM
098-0351-580 WHITE, HEAVY 098-0351-506 BLACK, MEDIUM
098-0351-680 WHITE, EX HEAVY 098-0351-606 BLACK, EX HEAVY

354 Shape

MODELS: 098-0354-180 WHITE, THIN 098-0354-380 WHITE, MEDIUM
098-0354-580 WHITE, HEAVY 098-0354-680 WHITE, EXTRA HEAVY

355 Shape

MODELS: 098-0355-100 SHELL, THIN 098-0355-180 WHITE, THIN
098-0355-300 SHELL, MEDIUM 098-0355-380 WHITE, MEDIUM
098-0355-500 SHELL, HEAVY 098-0355-580 WHITE, HEAVY

358 Shape

MODELS: 098-0358-100 SHELL, THIN 098-0358-300 SHELL, MEDIUM
098-0358-500 SHELL, HEAVY 098-0358-180 WHITE, THIN
098-0358-380 WHITE, MEDIUM 098-0358-580 WHITE, HEAVY

451 JR Shape

MODELS: 098-0451-300 SHELL, MEDIUM 098-0451-500 SHELL, HEAVY
098-0451-600 SHELL, EXTRA HEAVY

551 JZ Shape

MODELS: 098-0551-300 SHELL, MEDIUM 098-0551-500 SHELL, HEAVY
098-0551-600 SHELL, EXTRA HEAVY

347 Shape

MODELS: 098-0347-300 SHELL, MEDIUM 098-0347-500 SHELL, HEAVY
098-0347-600 SHELL, EXTRA HEAVY

330 HP Shape

MODELS: TBA SHELL, MED TBA SHELL, HEAVY
TBA SHELL, EXTRA HEAVY



PREMIUM CELLULOID

Celluloid picks with unique materials displaying the Fender Custom Shop logo.

351 Shape

MODELS: 098-0351-105 WHITE MOTO, THIN 098-0351-305 WHITE MOTO, MEDIUM
098-0351-505 WHITE MOTO, HEAVY 098-0351-108 OCEAN TURQUOISE, THIN
098-0351-308 OCEAN TURQUOISE, MEDIUM 098-0351-508 OCEAN TURQUOISE, HEAVY
098-0351-143 BLACK MOTO, THIN 098-0351-343 BLACK MOTO, MEDIUM
098-0351-543 BLACK MOTO, HEAVY 098-0351-157 ABALONE, THIN
098-0351-357 ABALONE, MEDIUM 098-0351-557 ABALONE, HEAVY

346 Shape

MODELS: 098-0346-143 BLACK MOTO, THIN 098-0346-343 BLACK MOTO, MEDIUM
098-0346-543 BLACK MOTO, HEAVY 098-0346-157 ABALONE, THIN
098-0346-357 ABALONE, MEDIUM 098-0346-557 ABALONE, HEAVY



THUMB PICKS—CELLULOID

Heavy gauge celluloid thumb picks in two sizes and three colors.
MODELS: 098-1002-300 SHELL, MEDIUM 098-1002-500 SHELL, LARGE
098-1002-380 WHITE, MEDIUM 098-1002-580 WHITE, LARGE
098-1002-350 CONFETTI, MEDIUM 098-1002-550 CONFETTI, LARGE

CALIFORNIA CLEARS

These picks sound and feel like a traditional celluloid, but are available in six bright translucent colors.

351 Shape

MODELS: 098-1351-102 LAKE PLACID BLUE, THIN 098-1351-156 SHELL PINK, THIN
098-1351-302 LAKE PLACID BLUE, MEDIUM 098-1351-356 SHELL PINK, MEDIUM
098-1351-502 LAKE PLACID BLUE, HEAVY 098-1351-556 SHELL PINK, HEAVY
098-1351-109 CANDY APPLE RED, THIN 098-1351-157 SURF GREEN, THIN
098-1351-309 CANDY APPLE RED, MEDIUM 098-1351-357 SURF GREEN, MEDIUM
098-1351-509 CANDY APPLE RED, HEAVY 098-1351-557 SURF GREEN, HEAVY
098-1351-144 SHORELINE GOLD, THIN 098-1351-166 BURGUNDY MIST, THIN
098-1351-344 SHORELINE GOLD, MEDIUM 098-1351-366 BURGUNDY MIST, MED
098-1351-544 SHORELINE GOLD, HEAVY 098-1351-566 BURGUNDY MIST, HEAVY

DELIRIN™—MOLDED KNIFE EDGE

Delrin, created by DuPont, is strong, resilient and very long lasting. Molded with a knife edge for clean attack and sharp, vibrant tones.

351 Shape—NEONPIC™ ("Neon")

MODELS: 098-5351-100 MELON, .50MM (THIN) 098-5351-200 ORANGE, .60MM (THIN/MEDIUM)
098-5351-300 YELLOW, .73MM (MEDIUM) 098-5351-400 LIME, .88MM (MEDIUM/HEAVY)
098-5351-500 PINK 1.00MM (HEAVY) 098-5351-600 GRAPE 1.14MM (EX HEAVY)

351 Shape—Phosphorescent ("GLO")

MODELS: 098-6351-100 GLO, .50MM (THIN) 098-6351-300 GLO, .73MM (MEDIUM)
098-6351-500 GLO, 1.00MM (HEAVY) 098-6351-600 GLO, 1.14MM (EXTRA HEAVY)



351 Delrin NeonPic™
Top (l-r): Yellow, Purple, Pink
Bottom (l-r): Green, Melon, Orange

DELIRIN™—MATTE ROUNDED EDGE

Delrin, created by DuPont, is strong and resilient—extremely durable. Die cut and tumbled for a smooth, rounded edge resistant to chipping. Matte finish improves grip, even after hours of playing.

346 Shape

MODELS: 098-7346-100 RED, .50 MM (THIN) 098-7346-200 ORANGE, .60 MM (THIN/MEDIUM)
098-7346-300 YELLOW, .73 MM (MEDIUM) 098-7346-400 GREEN, .88 MM (MEDIUM/HEAVY)
098-7346-500 BLUE 1.00 MM (HEAVY) 098-7346-600 PURPLE 1.14 MM (EXTRA HEAVY)

351 Shape

MODELS: 098-7351-100 RED, .50 MM (THIN) 098-7351-200 ORANGE, .60 MM (THIN/MEDIUM)
098-7351-300 YELLOW, .73 MM (MEDIUM) 098-7351-400 GREEN, .88 MM (MEDIUM/HEAVY)
098-7351-500 BLUE 1.00 MM (HEAVY) 098-7351-600 PURPLE 1.14 MM (EXTRA HEAVY)



351 Delrin Matte
Top (l-r): Blue, Yellow, Orange
Bottom (l-r): Purple, Red, Green

NYLON

Nylon is strong and smooth, for fast licks. Molded with a knife edge for clear, vibrant tones.

351 Shape

MODELS: 098-4351-100 RED, .46MM (THIN) 098-4351-400 RED, .88MM (MED/HEAVY)
098-4351-200 RED, .58MM (THIN/MED) 098-4351-500 RED, .96MM (HEAVY)
098-4351-300 RED, .71MM (MED) 098-4351-600 RED, 1.21MM (EX HEAVY)

PICKPACKS

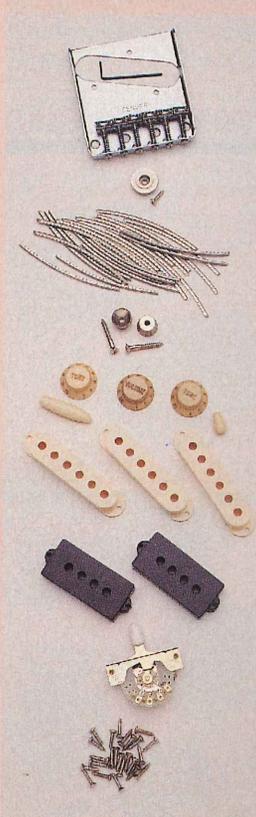
A handy re-sealable pack of 12 celluloid picks featuring a new Fender logo.

351 Shape

MODELS: 098-1029-049 CONFETTI, THIN 098-1829-049 WHITE, THIN
098-1030-049 CONFETTI, MED 098-1830-049 WHITE, MEDIUM
098-1031-049 CONFETTI, HEAVY 098-1831-049 WHITE, HEAVY
098-1032-049 CONFETTI, EXTRA HEAVY 098-1832-049 WHITE, EXTRA HEAVY
098-1629-049 SHELL, THIN 098-1630-049 SHELL, MEDIUM
098-1631-049 SHELL, HEAVY 098-1632-049 SHELL, EXTRA HEAVY

Guitar and Bass Parts

VINTAGE HARDWARE



Bridge Kits

MODELS: 099-0810 TELE BRIDGE KIT, 3 TO 6-SECTION BRIDGE CONVERSION
099-2049 TREMOLO BRIDGE, VINTAGE STRATOCASTER
099-2051 BRIDGE SECTIONS, VINTAGE STRATOCASTER

String Guide

MODELS: 099-2010 STRING GUIDE, VINTAGE STRATOCASTER
099-2011 STRING GUIDE, VINTAGE TELECASTER
099-2012 STRING GUIDE, VINTAGE P-BASS & J-BASS

Fret Wire

MODELS: 099-2014 FRET WIRE, VINTAGE GUITAR
099-2015 FRET WIRE, VINTAGE BASS

Strap Button

MODELS: 099-2013 STRAP BUTTON, VINTAGE GTR & BASS

Knobs

MODELS: 099-1366 CHROME KNOBS, TELE & P-BASS
099-2056 DOME KNOBS, VINTAGE TELE
099-2035 TONE/VOL KNOBS, VINTAGE STRATOCASTER
099-1365 TONE/VOL KNOBS, BLACK, STRAT

Strat Accessory Kits

Includes tremolo tip, switch tip, two tone knobs, one volume knob, back plate, three pickup covers.

MODELS: 099-1362 STRATOCASTER WHITE ACCESSORY KIT
099-1363 STRATOCASTER BLACK ACCESSORY KIT
099-1368 STRATOCASTER AGED WHITE ACCESSORY KIT

Pickup Covers

MODELS: 099-2034 PICKUP COVERS, VINTAGE STRATOCASTER
099-2037 PICKUP COVERS, VINTAGE PRECISION BASS
099-2038 PICKUP COVERS, VINTAGE JAZZ BASS
099-1364 PICKUP COVERS, BLACK, STRAT, PKG OF 3

Additional Vintage Small Parts

MODELS: 099-2039 TREMOLO ARM, VINTAGE STRATOCASTER
099-2040 MACHINE HEADS, VINTAGE STRAT/TELE
099-2041 3-WAY SWITCH, VINTAGE STRATOCASTER/TELE
099-2042 BONE NUT, VINTAGE STRATOCASTER & TELECASTER
099-2016 PKGRD SCREWS, VINTAGE GTR & BASS
099-2036 THUMBREST, PRECISION & JAZZ BASS
099-2055 CONTROL PLATE, CHROME, JAZZ BASS
099-2058 CONTROL PLATE, VINTAGE TELECASTER

AMERICAN STANDARD HARDWARE

MODELS: 099-1367 5-WAY SELECTOR SWITCH, STRAT
099-2050 TREMOLO BRIDGE, AMERICAN STD.
099-2052 TBX TONE CONTROL KIT
099-2053 GUITAR CABLE, AMERICAN STD., 10 FT.
099-2054 TREMOLO ARM, AMERICAN STANDARD
099-0818 FENDER-SCHALLER LOCKING KEYS
099-0830 250KΩ POTENTIOMETER, SPLIT SHAFT
099-0831 250KΩ POTENTIOMETER, SOLID SHAFT
099-0840 BRIDGE SECTIONS, AMERICAN STANDARD

Roller Nut

Lets strings slide easier, reducing tremolo intonation problems.
MODELS: 099-0812 LSR NUT, UNIVERSAL, 8 TO 56 STRING GAUGE

Hipshot® Trem-Setter

Adds return to pitch and string stability to tremolo systems.
MODEL: 099-0811 HIPSHOT TREM-SETTER KIT

Fender-Floyd Rose Locking Tremolo

Innovative new bridge keeps guitar in tune while retaining the feel of a vintage tremolo. O.E.M. in Strat Plus and Ultra. Easy retrofit for all previous Am Std and Plus models. Best w/LSR nut and locking keys.
MODEL: 199-6510-100 FENDER-FLOYD ROSE LOCKING TREMOLO ASSEMBLY

MISCELLANEOUS GUITAR HARDWARE

Pickup Selector Switches:

MODEL: 099-2250-000 4-WAY TELE MOD

Tuners & Machine Heads—Set of 6

MODELS: 099-2040-000 KLUSON STYLE STRAT/TELE
099-0818-000 FENDER/SCHALLER LOCKING TUNERS

PICKGUARDS

Pickguards—vintage or custom—in traditional and non-traditional configurations.

Stratocaster: '57/SRV Stratocaster—8 Hole

MODELS: 099-2017-000 WHITE 1-PLY 099-2143-000 GOLD ANODIZED
TBA: TORTOISE SHELL, WHITE PEARL, BLACK PEARL, BLACK 3-PLY

'62 Vintage Stratocaster—11 Hole

MODELS: 099-2018-000 WHITE 3-PLY
TBA: BLACK 3-PLY, TORTOISE SHELL, MINT GREEN, WHITE PEARL, BLACK PEARL

American Standard Strat—11-Hole

Strat Plus/Deluxe Strat Plus/Strat Ultra/Strat Special & Standard Strat (Mexico)

MODELS: 099-1359-000 BLACK 3-PLY 099-2145-000 WHITE PEARL 1HB/2SC
099-1360-000 WHITE 3-PLY 099-2146-000 BLACK PEARL 1HB/2SC
099-2140-000 WHITE PEARL 099-2220-000 WHITE PEARL 2HB
099-2141-000 BLACK PEARL 099-2221-000 BLACK PEARL 2HB
099-2142-000 TORTOISE SHELL 099-2230-000 WHITE PEARL 2HB/1SC
099-2144-000 MINT GREEN 099-2231-000 BLACK PEARL 2HB/1SC

Lone Star Strat—11-Hole

MODEL: TBA: WHITE PEARL, TORTOISE SHELL

Telecaster

MODELS: 099-1344-000 WHITE 3-PLY 099-2154-000 MINT GREEN
099-1358-000 BLACK 3-PLY 099-2150-000 WHITE PEARL
099-2152-000 TORTOISE SHELL 099-2151-000 BLACK PEARL
099-2153-000 GOLD ANODIZED

Telecaster: '52 Telecaster—6-Hole

MODEL: 099-2019-000 BLACK 1-PLY

Jaguar

MODEL: 099-1353-000 TORTOISE SHELL

Jazzmaster

MODEL: 099-1354-000 TORTOISE SHELL

Precision Bass: '57 P-Bass—10-Hole

MODEL: 099-2020-000 GOLD ANODIZED

'62 P-Bass—13-Hole

MODEL: 099-2021-000 '62 TORTOISE SHELL, 4-PLY

American Standard P-Bass—13-Hole

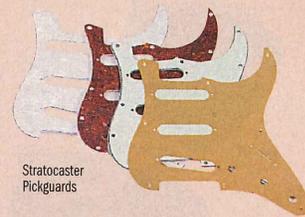
MODELS: 099-1361-000 3-PLY WHITE 099-2160-000 WHITE PEARL
099-1352-000 3-PLY BLACK 099-2161-000 BLACK PEARL
TBA: MINT GREEN

Jazz Bass: '62 Jazz Bass—11-Hole

MODELS: 099-2170-000 WHITE PEARL 099-2022-000 TORTOISE SHELL 4-PLY
099-2171-000 BLACK PEARL

American Standard J-Bass—10-Hole

MODELS: 099-1351-000 BLACK 3-PLY TBA: WHITE 3-PLY



Stratocaster Pickguards



P-Bass Pickguards

PICKUPS

The pickups that started it all.

MODELS: 099-2043 PICKUP, '57 AND '62 STRATOCASTER
099-2044 PICKUP, NECK, VINTAGE TELECASTER
099-2045 PICKUP, BRIDGE, VINTAGE TELECASTER
099-2046 PICKUP, PRECISION BASS
099-2047 PICKUP, NECK, VINTAGE JAZZ BASS
099-2048 PICKUP, BRIDGE, VINTAGE JAZZ BASS

Stratocaster

MODELS: 099-2130-000 AMERICAN STANDARD (3) 099-2130-002 AM. STD. MIDDLE
099-2130-001 STD. DR. DELTA TONE 099-2130-003 AM. STD. BRIDGE/NECK

"Custom Shop" Texas Special

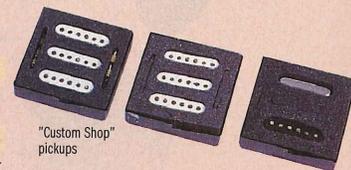
Texas Special pickups provide classic Fender tone with higher output.
MODELS: 099-2111-000 TEXAS SPECIALS (3) 099-2121-000 TEXAS TELE—BRIDGE/NECK
099-2111-001 TEXAS SPECIAL/BRIDGE 099-2121-001 TEXAS TELE—BRIDGE
099-2111-002 TEXAS SPECIAL/MIDDLE 099-2121-002 TEXAS TELE—NECK
099-2111-003 TEXAS SPECIAL/MIDDLE

"Custom Shop" Custom '54 Strat

Custom '54 Strat pickups provide vintage Fender tone circa 1954.
MODELS: 099-2112-000 CUSTOM '54 (3) 099-2112-002 CUSTOM '54 MIDDLE
099-2112-001 CUSTOM '54 BRIDGE 099-2112-003 CUSTOM '54 NECK

Other Humbuckers

MODEL: TBA: SEYMOUR DUNCAN PEARLY GATES II



"Custom Shop" pickups

FENDER-LACE SENSORS

Low noise, high output units with incredible response and sustain. Available to retrofit most Fender style guitars. Black (506), Chrome (100) or White (000) covers as indicated.

Stratocaster

MODELS: 099-2000 GOLD STRAT™, BLK, WHT 099-2001 BLUE STRAT™, BLK, WHT
099-2002 RED STRAT™, BLK, WHT 099-2003 SILVER STRAT™, BLK, WHT

Telecaster

MODELS: 099-2065 BLUE TELE BRIDGE, BLK 099-2067 SILVER TELE NECK, CHROME
099-2066 RED TELE BRIDGE, BLK 099-2068 BLUE TELE NECK, CHROME

Bass

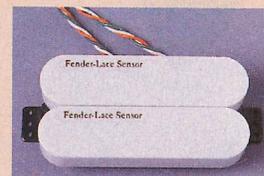
MODELS: 099-2006 SILVER J-BASS™ [NECK], BLK 099-2008 SILVER P-BASS™, BLK
099-2007 SILVER J-BASS™ [BRIDGE], BLK

Dually's

Drop-in replacements for traditional humbucking mounting.
MODELS: 099-2060 RED-BLUE DUALLY, BLK, WHT 099-2063 RED-RED DUALLY, BLK, WHT
099-2061 RED-SILVER DUALLY, BLK, WHT 099-2064 GOLD-GOLD DUALLY, BLK, WHT
099-2062 BLUE-GOLD DUALLY, BLK, WHT

Acoustic

Easy mount, drop-in units for acoustic guitars.
MODEL: 099-2080 BRONZE ACOUSTIC, BLK

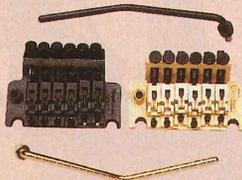


Gold-Gold Dually

Floyd Rose Products

FLOYD ROSE BRIDGES

All Floyd Rose® parts are available in chrome (100), gold (200) and black (300). (Note: PRO Nut Assemblies must be used with PRO Bridge Assemblies, and have different color numbers.) Each kit comes complete with all mounting hardware and instructions. Order nut to match your specific guitar.



Bridge Assemblies

Floyd Rose PRO tremolo bridges offer Floyd's most recent innovations, like low profile construction for playing comfort.

MODEL: 199-6010 FR PRO BRIDGE ASSEMBLY

Floyd Rose "Original" tremolo bridges—the incredible units that started it all.

MODEL: 199-6210 FR "ORIGINAL" BRIDGE ASSEMBLY

Floyd Rose II tremolo bridges: same look and feel as the originals, but with a mellower tone.

MODEL: 199-6410 FR II, BRIDGE ASSEMBLY

NUT ASSEMBLIES

"Original" and II

Narrow nut. Width: 1 1/8"; Height: .225"; Spacing: 1.30; Radius: 10".

MODEL: 199-6811 FR #1 NUT ASSEMBLY

Average Vintage Stratocaster width. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

MODEL: 199-6812 FR #2 NUT ASSEMBLY

Wide nut, narrow spacing for binding. Width: 1 1/8"; Height: .275"; Spacing: 1.40; Radius: 10".

MODEL: 199-6813 FR #3 NUT ASSEMBLY

Wide width, wide space. Width: 1 1/8"; Height: .275"; Spacing: 1.43; Radius: 10".

MODEL: 199-6814 FR #4 NUT ASSEMBLY

Extremely wide. Width: 1 1/2"; Height: .275"; Spacing: 1.50; Radius: 10".

MODEL: 199-6815 FR #5 NUT ASSEMBLY

Same as Nut #2, but with bullet nut relief. Width: 1 1/8"; Height: .225"; Spacing: 1.30; Radius: 10".

MODEL: 199-6816 FR #6 NUT ASSEMBLY

Same as Nut #2, but with bullet nut relief. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

MODEL: 199-6817 FR #7 NUT ASSEMBLY

Same as Nut #4, but flatter radius. Width: 1 1/8"; Height: .225"; Spacing: 1.43; Radius: 15".

MODEL: 199-6818 FR #8 NUT ASSEMBLY

PRO

Average Vintage Stratocaster width. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

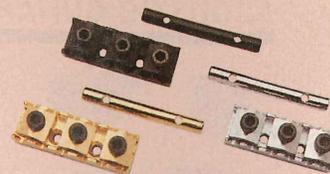
MODELS: 199-6812 FR #2 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)

Wide width, wide space. Width: 1 1/8"; Height: .275"; Spacing: 1.43; Radius: 10".

MODELS: 199-6814 FR #4 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)

Same as Nut #4, but flatter radius. Width: 1 1/8"; Height: .225"; Spacing: 1.43; Radius: 15".

MODELS: 199-6818 FR #8 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)



REPLACEMENT ARM KITS

Replacement Arm Kits include new bushings.
MODELS: 199-7000 CHROME (100), GOLD (200), BLACK (300)

General Accessories

CLEANING AND TUNING

Polish Cloth

Fender's famous treated soft cloth.

MODEL: 099-0400 POLISH CLOTH

099-0405 FENDER STRINGS DLX. SINGLE POLISH CLOTHS

Polish

Polish, safe for use on all instruments.

MODEL: 099-0500 POLISH, 4 OZ. PUMP SPRAY

Tuning Forks

Tuning Forks include vinyl pouch.

MODELS: 099-0955 TUNING FORK, A 440.0 HZ.

099-0956 TUNING FORK, E 329.6 HZ.

Slides

MODEL: TBA: GLASS, CHROME, BOTTLE NECK, PILL BOTTLE

String Stretchers

Quickly, safely stretches new strings.

MODELS: 099-0957 STRING STRETCHER, NYLON STRING

099-0958 STRING STRETCHER, STEEL STRING

Deluxe String Winders

MODEL: TBA: GUITAR, GUITAR W/WRENCHES, BASS

"5 in 1" Accessory Kit

Kit includes pump spray polish, special polish cloth, deluxe peg winder, black poly 2" strap and pick sampler.

MODEL: 099-2512 "5 IN 1" ACCESSORY KIT

AX-5000 Chromatic Automatic Tuners

For electrics or acoustics. Include sharp/flat/in-tune LEDs, in/out jacks and microphone.

MODELS: 023-9996 AX-5000 CHROMATIC AUTOMATIC TUNER, VARIABLE "A"

REFERENCE (435-446HZ), CHROMATIC PITCH DISPLAY

023-9997 TX-1000 AUTOMATIC GUITAR/BASS TUNER, 6 PITCH INDICATORS



"5 in 1" Accessory Kit

GUITAR AND AMP STANDS

Guitar Stands

Guitar Stand features sturdy construction for safety. Black with padded supports.

MODELS: 099-1800 ELECTRIC GUITAR STAND

099-1810 ACOUSTIC GUITAR STAND

Amp/Guitar Stand

Amp/Guitar Stand raises amp at any angle, holds one or two guitars, folds up for portability.

MODELS: 099-1826 AMP/GUITAR STAND, LARGE, AMPS TO 27.45"

099-1827 ADDITIONAL ELECTRIC GUITAR HOLDER

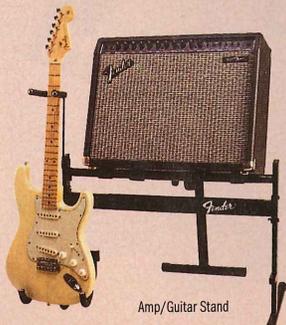
099-1828 ADDITIONAL ACOUSTIC GUITAR HOLDER

Guitar Hanger

"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish.

MODELS: 099-1850 GUITAR HANGER, SLATWALL

099-1860 GUITAR HANGER, SCREW PLATE MOUNT



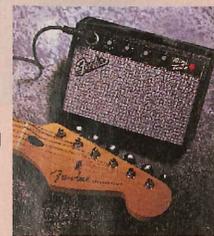
Amp/Guitar Stand

MINI AMP

"Mini Twin"

Fender's "Mini Twin" features two speakers, 1W, four skirted Fender-style knobs (Gain, Volume, Tone, Power). Battery operated. Tilt-back stand included.

MODEL: 023-4809-000 "MINI TWIN"



"Mini Twin"

STRAP AND STRAP ACCESSORIES

Guitar Straps

Our woven strap has a silver Fender "running" logo. Monogrammed straps (shipped with Fender's American-made guitars) are 2" wide and include Fender and Fender headstock logos. The 1" wide Deluxe Vintage Leather strap is an upgraded version of the standard model with high-quality leather, improved felt-lined shoulder pad and an original '50s style cast buckle. Our 2" Tweed (Fender's guitar case/amp cover material) has an "F" Logo on the end.

MODELS: 099-0671-000 WOVEN STRAP, BLACK/SILVER

099-0681-000 MONOGRAMMED STRAP, BLACK/YELLOW/BROWN

099-0681-500 MONOGRAMMED STRAP, BLACK/YELLOW/RED

099-0681-502 MONOGRAMMED STRAP, BLACK/LIGHT GRAY/MEDIUM BLUE

099-0681-543 MONOGRAMMED STRAP, BLACK/LIGHT GRAY/DARK GRAY

099-0682-000 MONOGRAMMED STRAP, RED/WHITE/BLUE

099-0683-000 MONOGRAMMED STRAP, WHITE/BROWN/YELLOW

099-0689-000 DELUXE VINTAGE LEATHER STRAP, BLACK

099-0687-000 TWEED STRAP

099-0668-000 2-1/2" POLY, BLACK/SILVER LOGO

099-0669-000 2-1/2" POLY, BLACK/GOLD LOGO

099-0681-070 2" POLY, BLACK/YELLOW LOGO

099-0681-015 2" POLY, BLACK/RED LOGO

099-0681-080 2" POLY, BLACK/WHITE LOGO

099-0681-043 2" POLY, BLACK/PEWTER LOGO

Premium Guitar Straps

These high-quality leather and cotton straps were designed with the player's comfort in mind—tailored to rest comfortably on the shoulder while balancing the instrument to decrease fatigue.

MODELS: 099-0663- STRAP, LEATHER W/GOLD LOGO (-006 BLACK, -050 WALNUT)

099-0664- STRAP, SUPER DELUXE VINTAGE STYLE (-006 BLACK, -021 WALNUT)

099-0665- STRAP, DELUXE LEATHER W/PAD (-006 BLACK, -050 WALNUT)

099-0666- STRAP, LEATHER W/PA (-006 BLACK, -050 WALNUT)

099-0667- STRAP, COTTON W/FENDER OVAL (-009 RED, -073 NAVY,

-062 OLIVE, -021 NATURAL, -005 WHITE, -006 BLACK)

Strap Security Lock Systems

Provides a secure connection between strap and guitar, but snaps on and off easily at the touch of a button. Chrome covered.

MODELS: 099-0690 LOCKS 099-0691 BUTTONS



STRINGS • PICKS • ACCESSORIES

Cases

ACOUSTIC GUITAR CASES

Hardshell Cases

Hardshell and molded cases protect guitar from almost anything, with locking latch and metal hinges.

MODELS: 091-9461 HARDSHELL CASE, FITS: NEWPORTER, REDONDO, CATALINA, MALIBU, DEL MAR, LA BREA, SANTA MARIA, CONCORD
091-9462 HARDSHELL CASE, FITS: MONTARA
091-9463 STANDARD MOLDED ACOUSTIC CASE

Economy Cases

Lightweight and convenient for carrying a guitar anywhere.

MODELS: 091-9475 ECONOMY CASE, FITS: CALIFORNIA AND DG SERIES
091-9465 ECONOMY CASE, FITS AVALON AND NYLON STRING

ELECTRIC GUITAR CASES

Deluxe "Originals"

Black tolex cases with burnt orange plush-lined interior and amp logo—just like the originals.

MODELS: 005-0515 STRATOCASTER/TELECASTER CASE
005-0516 JAZZMASTER/JAGUAR CASE

Deluxe

Hardshell and molded cases protect guitar from almost anything, with locking latch and metal hinges.

MODELS: 002-3637 TWEED CASE, STRAT, TELE (RT HND ONLY)

004-0901 DELUXE MOLDED SHAPED CASE, HEAVY DUTY HRDWR, FITS: ALL STRATS AND TELES
003-6555 HARDSHELL CASE, GRAY TEXTURED "LIZARD-LIKE" TOLEX, FITS: STRATS AND TELES

003-8977 HARDSHELL CASE, BLACK TOLEX, FITS: STRATS, TELES
002-5917 HARDSHELL CASE, BLACK TOLEX, FITS: JAZZMASTER AND JAGUAR
005-0309 HARDSHELL CASE, BLACK TOLEX, FITS: LEFT-HANDED JAZZMASTER AND JAGUAR

004-0153 HARDSHELL CASE, BLACK TOLEX, FITS: MUSTANG
005-0308 HARDSHELL CASE, BLACK TOLEX, FITS: LEFT-HANDED MUSTANG
002-8586 HARDSHELL CASE, BLACK TOLEX, FITS: STRATOCASTER XII

Standard

MODELS: 004-0900 MOLDED SHAPED CASE, FITS: ALL STRATS AND TELES



Deluxe "Original" Case

BASS GUITAR CASES

Deluxe "Originals"

Black tolex cases with burnt orange plush-lined interior and amp logo—just like the originals.

MODELS: 005-0517 PRECISION BASS CASE
005-0518 JAZZ BASS CASE

Deluxe

Hardshell and molded cases protect bass from almost anything, with locking latch and metal hinges.

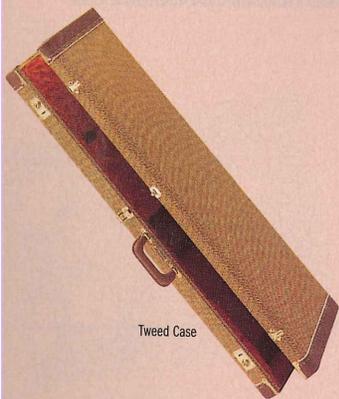
MODELS: 002-3640 TWEED CASE, J-BASS (RIGHT HAND ONLY)

002-3639 TWEED CASE, P-BASS (RIGHT HAND ONLY)
002-5781 HARDSHELL CASE, J-BASS, P-BASS (LEFT HAND ONLY)
005-0310 HARDSHELL CASE, BLACK TOLEX, FITS: BASS VI

002-5001 HARDSHELL CASE, FITS 32" PRECISION BASS
002-5873 HARDSHELL CASE, FITS 32" P-BASS (LEFT HAND ONLY)
004-9479 DELUXE MOLDED STANDARD CASE, HEAVY DUTY HARDWARE, FITS P- AND J- BASS (RIGHT HAND ONLY)

Standard

MODELS: 004-1692 STANDARD MOLDED SHAPED CASE, FITS: JAZZ BASSES AND PRECISION BASSES (RT HND ONLY)
004-8318 SMALL BODY MOLDED SHAPED CASE, FITS SMALL BASS



Tweed Case

GIG BAGS

Deluxe

600D Cordura Nylon with 20mm foam padding, three-zipper front pocket, double removable shoulder straps, protective interior nylon panels for headstock and bridge, brass plate with vintage Fender logo, luggage ID tag.

MODELS: 099-1512-000 GIG BAG, ELECTRIC GUITAR
099-1522-000 GIG BAG, ELECTRIC BASS
099-1532-000 GIG BAG, DREADNOUGHT
099-1562-000 GIG BAG, CLASSICAL

Standard

Durable Cordura soft case with 12mm foam padding, front pocket, removable shoulder strap, protective interior panels for headstock and bridge.

MODELS: 099-1530-000 GIG BAG, ELECTRIC GUITAR
099-1542-000 GIG BAG, ELECTRIC BASS
099-1570-000 GIG BAG, DREADNOUGHT
099-1580-000 GIG BAG, CLASSICAL



Standard Gig Bag

Deluxe Gig Bag

CUSTOM SHOP GIG BAGS

Superior gig bags with leather piping and handles, saddle bags, plush interior.

MODELS: 099-2190 GIG BAG, BLACK LEATHER W/FRINGE
099-2195 GIG BAG, VINTAGE TWEED
099-2196 GIG BAG, GREEN KHAKI



BRIEFCASES

Briefcases

Briefcases with internal organizer. Ideal for picks, strings, accessories, or paperwork.

MODELS: 099-1005-000 BRIEFCASE, TWEED, 5" DEPTH, RED POODLE PLUSH LINING
099-1005-506 BRIEFCASE, BLACK TOLEX, 5" DEPTH, AMP LOGO, ORANGE PLUSH LINING



HARMONICA/HARP CASES

Harp Cases

Harp cases hold two trays of nine harps each (18 total), plus a Chromatic harp and a Bullet mic. Locking clasps.

MODELS: 099-1003-000 MISSISSIPPI SAXOPHONE CASE, TWEED, DELUXE RED POODLE PLUSH INTERIOR
099-1003-506 CHICAGO TOOL BOX, BLACK TOLEX, DELUXE BURNT ORANGE PLUSH INTERIOR



Mississippi Saxophone Case

EFFECTS BAG

Musician's Effects Bag

Durable Cordura with padded compartments for effects, tickets, magazines, etc.

MODEL: 099-1550 MUSICIAN'S EFFECTS BAG



VIDEO

How to string, tune, clean and adjust to factory specs for maximum playability.

MODELS: 099-5020-000 VIDEO—CARING FOR YOUR GUITAR, VHS
099-5020-040 VIDEO—CARING FOR YOUR GUITAR, PAL

Educational Materials

BOOKS



For every musician's library,

MODELS: 099-5000 FENDER STRATOCASTER, 40TH ANNIVERSARY EDITION
099-5001 GUITAR IDENTIFICATION
099-5002 FENDER CHORD FINDER
099-5003 GUITAR METHOD, FENDER EDITION
099-5004 THE FENDER BASS
099-5005 THE FENDER TELECASTER
099-5006 THE FENDER BOOK, COMPLETE HISTORY
099-5007 GUITAR CLASSICS, STRAT, VOLUME 1
099-5008 GUITAR CLASSICS, TELE, VOLUME 1

099-5009 GUITAR CLASSICS, BASS, VOLUME 1
099-5010 ULTIMATE CHORD USER'S GUIDE
099-5011 FENDER AMPLIFIERS, THE FIRST 50 YEARS
099-5012 FENDER CUSTOM SHOP
099-5013 FENDER CLASSIC MOMENTS

Amplifier Parts

AMPLIFIER TUBES



Finest quality available, consistently producing the best sound.

MODELS: 099-5090 5881/6L6WGC 099-5095 6550A, G.E.
 099-5091 7025/12AX7A 099-5096 6CA7/EL-34, PAIR
 099-5092 12AT7 099-5097 5AR4
 099-5093 6V6 GT, PAIR 099-5098 EL84
 099-5094 5U4 GB

AMPLIFIER REPLACEMENT SPEAKERS



Standard Replacement Speakers

Special design speakers—such as those used in the Blues DeVille, '59 Bassman, Princeton Chorus, The Twin, et. al.—can be installed to bring your amp back to factory specs, or to upgrade your sound!

MODELS: 099-0780 10" VINTAGE REPLACEMENT SPKR, ALNICO MAGNET, 8Ω, 30W
 099-0781 10" VINTAGE REPLACEMENT SPKR, CERAMIC MAGNET, 8Ω, 30W
 099-0782 10" ORIGINAL OXFORD REPLACEMENT SPKR, 8Ω, 30W
 099-0783 10" STANDARD REPLACEMENT SPKR, 8Ω, 75W
 099-0790 12" VINTAGE REPLACEMENT SPKR, CERAMIC MAGNET, 8Ω, 50W
 099-0791 12" STANDARD REPLACEMENT SPKR, 8Ω, 75W
 099-0792 12" STANDARD REPLACEMENT SPKR, 4Ω, 100W
 099-0793 12" STANDARD REPLACEMENT SPKR, 8Ω, 100W

AMPLIFIER HARDWARE

Amp Knobs

MODELS: 099-0930 AMP KNOBS, SKIRTED, 1-10, PACKAGE OF SIX
 099-0931 AMP KNOBS, RED POINTER, PACKAGE OF SIX
 099-0932 AMP KNOBS, BLACK POINTER, PACKAGE OF SIX

TBA: ROC-PRO SKIRTED KNOBS
 TBA: BLACK CHICKEN HEAD
 TBA: WHITE VINTAGE KNOBS
 TBA: BROWN VINTAGE KNOBS

Amp Handle

Include handle caps, screws, steel insert and vinyl handle.
 MODELS: 099-0948 AMP HANDLE, STANDARD, WITH HARDWARE
 099-0900 AMP HANDLE, VINTAGE, WITH HARDWARE
 099-0900 AMP HANDLE, MOLDED BROWN, WITH HARDWARE

Amp Corners

Amp corners for amp and speaker cabinets with 3/4" walls; Universal model for closed cabinet backs and other three-screw applications. Sets of four, mounting screws included.
 MODEL: 099-1348 AMP CORNERS, TWO-SCREW WITH LIP, FITS MOST AMP FRONTS
 099-1350 UNIVERSAL CORNERS, THREE-SCREW, FITS MOST AMP BACKS

Sphinx Glides

Glides include rubber inserts and screws.
 MODEL: 099-3900 SPHINX GLIDES, SET OF FOUR

Casters

Casters make moving heavy amps easy.
 MODEL: 099-4000 CASTERS, SET OF FOUR WITH HARDWARE

Amp Legs

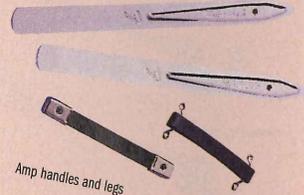
Replacement "tilt back" legs for vintage and reissue amps.
 MODELS: 099-0712 AMP LEGS, 16", WITH HARDWARE
 099-0713 AMP LEGS, 19", WITH HARDWARE

Amp Jewels

MODELS: TBA: RED JEWEL
 TBA: GREEN JEWEL



Black Chicken Head Amp Knobs



Amp handles and legs

Amplifier Covers

Fender standard amplifier covers are made of treated Nylon that protects amps from wear and tear. Black except where noted. Premium amplifier covers made of Fleece-backed Boltaflex™ material coated with PreFixx™ protective finish.

MODELS: 003-7965-000 COVER, '59 BASSMAN (BROWN)
 004-7485-000 COVER, BLUES DELUXE (BROWN)
 003-7965-000 COVER, BLUES DEVILLE (BROWN)
 004-8916-000 COVER, BLUES DEVILLE 212
 005-0279-000 COVER, BLUES JR. (BROWN)
 004-8913-000 COVER, BXR 60
 004-1539-000 COVER, BXR 100, SIDE HANDLES
 004-1539-100 COVER, BXR 100, TOP HANDLE
 005-0281-000 COVER, BXR 200
 003-7967-000 COVER, BXR 300C
 002-9880-000 COVER, CHAMP 12
 004-0155-000 COVER, CHAMP 25
 004-0155-000 COVER, CHAMP 25SE
 004-1529-000 COVER, CHAMPION 110
 004-1532-000 COVER, CONCERT
 002-9881-000 COVER, DELUXE 85
 002-9881-000 COVER, DELUXE 112
 004-7483-000 COVER, '65 DELUXE REVERB
 004-8918-000 COVER, DUAL PROFESSIONAL
 002-9886-000 COVER, DUAL SHOWMAN HEAD
 002-9883-000 COVER, EIGHTY-FIVE
 004-1534-000 COVER, GE 4-12 ENCLOSURE
 005-0696-000 COVER, HOT ROD DELUXE
 005-0697-000 COVER, HOT ROD DEVILLE 410
 005-0698-000 COVER, HOT ROD DEVILLE 212
 005-0282-000 COVER, KXR 100
 005-0283-000 COVER, KXR 200
 004-1598-000 COVER, M-80 BASS
 003-7964-000 COVER, M-80 CHORUS
 003-7962-000 COVER, M-80 COMBO
 003-7963-000 COVER, M-80 HEAD

002-9881-000 COVER, PERFORMER 650
 002-9888-000 COVER, PERFORMER 1000
 004-1531-000 COVER, PERFORMER 1000 HEAD
 002-9885-000 COVER, POWER CHORUS
 002-9883-000 COVER, PRINCETON 112
 005-0280-000 COVER, PRINCETON 112 PLUS
 002-9888-000 COVER, PRINCETON CHORUS
 002-9885-000 COVER, PRO 185
 004-7484-000 COVER, PRO JUNIOR (BROWN)
 005-0696-000 COVER, PROSONIC
 004-9881-000 COVER, ROC PRO 700
 004-9888-000 COVER, ROC PRO 1000
 004-9051-000 COVER, RUMBLE BASS, ENCLOSURE (PREMIUM)
 004-9050-000 COVER, RUMBLE BASS, HEAD (PREMIUM)
 002-9888-000 COVER, STAGE 112SE
 002-9888-000 COVER, STAGE 185
 004-1533-000 COVER, SUPER
 002-9891-000 COVER, SUPER 60 (1-12" VERSION)
 003-7961-000 COVER, SUPER 112
 003-7961-000 COVER, SUPER 210
 002-9885-000 COVER, THE TWIN
 004-1537-000 COVER, TONE-MASTER 2-12 ENCLOSURE (PREMIUM)
 004-1538-000 COVER, TONE-MASTER 4-12 ENCLOSURE (PREMIUM)
 004-1536-000 COVER, TONE-MASTER HEAD (PREMIUM)
 004-8915-000 COVER, '63 TUBE REVERB (BROWN)
 002-9885-000 COVER, '65 TWIN REVERB
 002-9885-000 COVER, TWIN-AMP
 002-9885-000 COVER, ULTIMATE CHORUS
 002-9885-000 COVER, ULTRA CHORUS
 004-1535-000 COVER, VIBRO-KING (PREMIUM)
 004-8917-000 COVER, VIBRO-KING 212 (PREMIUM)
 003-7966-000 COVER, VIBROLUX REVERB (BROWN)
 005-0278-000 COVER, VIBROSONIC REVERB (BROWN)
 003-7966-000 COVER, '63 VIBROVERB (BROWN)
 002-9887 COVER, ALL 4-12 ENCLOSURES

Standard Nylon Cover (Brown)



Standard Nylon Cover



Premium Cover

Fender Acoustics

SIX-STRING ACOUSTICS

DG Series Steel-String Dreadnoughts

DG-3

A complete Fender acoustic outfit including a guitar with a nato body and a spruce top. You also get a gig bag, tuner, polish, cloth, picks, a chord book and an extra set of Fender bronze strings!
MODEL: 095-0300-049 DG-3 VALUE PAK

DG-5

An ideal first acoustic, this all-nato dreadnought has a rosewood bridge and fretboard. It's easy to play and very affordable. Smooth, satin finish and a black plastic pickguard.
MODEL: 095-0500-021 DG-5

DG-7

The combination of Meranti back and sides and a spruce top are highlighted by the high-gloss finish and chrome tuning machines. Consistently a best-seller, the sound, look and value are excellent.
MODEL: 095-0700-021 DG-7

DG-9

You get exceptional value from this particular combination of satin-finished mahogany body and select spruce top. The sound and look of this instrument is astounding.
MODEL: 095-0900-021 DG-9

DG-10

We were so knocked out with the rich tone from this particular combination of satin-finished mahogany body and spruce top (with its just-right bracing) that we decided southpaws should be able to get one, too!

MODELS: 095-1000-021 DG-10
095-1020-021 DG-10LH, LEFT-HANDED

DG-15

Great looking, great sounding guitars. The DG-15 features your choice of either a gloss sunburst or jet black finish.

MODELS: 095-1500-032 DG-15 SUNBURST
095-1500-006 DG-15 BLACK
095-1500-021 DG-15 NATURAL

DG-20S

The sound of all of our solid spruce top guitars improve as they age. On this, our most affordable solid top guitar, the mahogany neck, back and sides add a warmth and clarity you'll hear and feel.
MODEL: 095-2000-021 DG-20S

DG-21S

This beautiful Indian rosewood guitar also has a solid spruce top. The two woods working together produce a powerful combination of strong bass and brilliant treble. Die-cast machine heads make tune-ups quick and easy, too.

MODEL: 095-2100-021 DG-21S

DG-22S

Flame-maple back and sides are matched to a solid spruce top for a bright, "unplugged" tone that cuts through with lots of mid and just enough bass. Three finishes, all with gold die-cast tuners.

MODELS: 095-2200-021 DG-22S NATURAL FINISH
095-2200-030 DG-22S CHERRY FINISH
095-2200-032 DG-22S SUNBURST FINISH

DG-24

Bucking tradition, the satin-finished, mahogany top, back and sides produce a sound that has to be experienced. The pearl diecast machine heads, wood binding and wood inlay sound hole purfling adds to the beauty

MODEL: 095-2400-021 DG-24

DG-25S

This six-string dreadnought also features a satin-finished, solid cedar top with mahogany back and sides and all-new pearl diecast tuning machines. The appearance is further enhanced with wood binding and attractive wood inlay sound hole purfling.

MODEL: 095-2500-021 DG-25S

DG-31S

You rarely find fine "Grade A" solid spruce and Honduran mahogany on guitars in this price range. The exceptional tone and nice details of this model compete with other guitars costing hundreds more.

MODELS: 095-3100-021 DG-31S
095-3120-021 DG-31S LEFT-HANDED

DG-41S

Our finest six-string acoustic. Gorgeous rosewood body with a "Grade A" solid spruce top, gold tuners and special inlays. Strong bass and clear treble with plenty of volume and complex tone.

MODEL: 095-4100-021 DG-41S

GC Series Steel-String Grand Concert

GC-23S

Featuring a solid spruce top with mahogany back and sides, this smaller-body grand-concert size guitar produces an amazing sound. Chrome diecast machine heads add to precise tuning.

MODEL: 095-2300-021 GC-23S



TWELVE-STRING ACOUSTICS

DG Series Steel-String Dreadnoughts

DG-10-12

Our lowest price 12-string sounds and plays like a much more expensive guitar. The satin-finished spruce top and mahogany body have just the right balance of warmth and brightness and the comfortable action makes it easy to play.

MODEL: 095-1012-021 DG-10-12 12-STRING

DG-31-12

A beautiful, high-gloss mahogany 12-string with a select spruce top and die-cast tuners. Rich, balanced tone with a nice low-mid warmth makes it easy on your ears. Your fingers will appreciate the comfortable neck and easy action.

MODEL: 095-3112-021 DG-31-12 12-STRING

DG-41S-12

Our best 12-string is equipped with gold die-cast tuners and special inlays. But it's the beautiful Indian rosewood and "Grade A" solid spruce that make it sing. With powerful bass and crystalline highs, you may never want to put it down!

MODEL: 095-4112-021 DG-41S-12 12-STRING



ACOUSTIC-ELECTRICS

DG Series Cutaway Dreadnoughts

DG-10CE

Our most affordable acoustic-electric, this model features a satin-finished neck, mahogany body and spruce top. The Fender Transducer pickup system has onboard volume and tone controls for convenience and flexibility.

MODEL: 095-1005-021 DG-10

DG-20CE

Equipped with a Fender piezo pickup and an onboard preamp with active EQ, this guitar is ready for stage or studio. There's beautiful, high-gloss finished mahogany on the back and sides and a select spruce top. Die-cast tuners, too!

MODEL: 095-2005-021 DG-20CE

DG-22CE

The beautiful flame-maple top, back and sides are available in three colors. All have a Fishman Acoustic Matrix pickup teamed with an onboard preamp and powerful EQ for excellent tone and control. Midas-touch gold tuners, too!

MODELS: 095-2205-021 DG-22CE NATURAL
095-2205-030 DG-22CE CHERRY STAIN
095-2205-032 DG-22CE SUNBURST

DG-31SCE

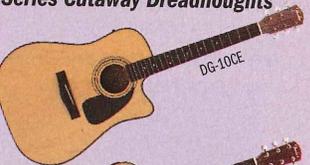
The best plugged-in sound starts with great acoustic tone. This model has both, thanks to the Fishman Acoustic Matrix system, a solid spruce top and premium mahogany back and sides. The sturdy end-pin jack is a nice pro feature, too.

MODELS: 095-3105-021 DG-31SCE NATURAL
095-3105-006 DG-31SCE BLACK
095-3105-031 DG-31SCE CHERRY SNBRST

DG-41SCE

It's the top-of-the-line and proudly looks, feels and sounds the part! This rosewood and solid spruce cutaway has the Fishman Acoustic Matrix Professional pickup and preamp system. With gold tuners, end-pin jack and special inlays, look no further.

MODEL: 095-4105-021 DG-41SCE NATURAL



JG Series Cutaway Mini-Jumbo

JG-26SCE

This Mini-Jumbo cutaway electric has Fishman Acoustic Matrix electronics. The satin-finished, solid cedar top with mahogany back and sides feature all-new pearl diecast machine heads. A must for every acoustic artist.

MODEL: 095-2605-021 JG-26SCE



ACOUSTIC-ELECTRIC BASS

BG-29

This sleek, shallow-body cutaway acoustic-electric bass, fitted with a Fishman Acoustic Matrix, sounds warm and full, and plays like a dream.

MODELS: 095-2900-306 BG-29 BLACK
095-2900-321 BG-29 NATURAL



BG-29
Sideview

Rodriguez

NYLON STRING ACOUSTICS

Rodriguez C-1M, Matte

For a memorable first recital. Features: Solid Canadian cedar matte finish top, rosewood back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.

MODEL: 094-9015 RODRIGUEZ C-1M, MATTE

Rodriguez C-1, -3

For the aspiring student, start out right with a Rodriguez classical. Features: Solid Canadian cedar gloss finish top, rosewood back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.

MODELS: 094-9030 RODRIGUEZ C-1
094-9080 RODRIGUEZ C-3

Rodriguez C-3F Flamenco

Cutaway Flamenco student model. Features: solid German cedar gloss finish top, sycamore back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.

MODEL: 094-9082 RODRIGUEZ C-3F, FLAMENCO

Rodriguez "A"

Superior Rodriguez quality and playability for the advanced player. Features: Solid Canadian cedar gloss finish top, rosewood back and sides, Indian rosewood fingerboard and bridge, sapele neck, goldplated tuners.

MODEL: 094-9100 RODRIGUEZ "A"

Rodriguez "B"

Select woods and the time tested Rodriguez design yield the rich, balanced tones of model B. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, sapele neck, goldplated tuners.

MODEL: 094-9140 RODRIGUEZ "B"

Rodriguez "C"

Concert hall quality with a brilliant and even tonal projection. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, Indian rosewood fingerboard and bridge, cedar with ebony neck, goldplated tuners.

MODEL: 094-9180 RODRIGUEZ "C"

Rodriguez "D"

Model D is a stunning balance of artistic detailing and tonal perfection. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduran cedar with ebony neck, goldplated tuners.

MODEL: 094-9240 RODRIGUEZ "D"



Rodriguez "FF"

An investment in your music handcrafted in all solid woods. Features: Solid German cedar gloss finish top, solid cypress back and sides, ebony fingerboard, Indian rosewood bridge, Honduran cedar with ebony neck, goldplated tuners.

MODEL: 094-9280 RODRIGUEZ "FF"

Rodriguez "E"

When your musical artistry demands an instrument of impeccable quality. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduran cedar with ebony neck, goldplated tuners.

MODEL: 094-9300 RODRIGUEZ "E"

Rodriguez "FC"

More than a musical instrument, an example of a time-honored art form. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduran cedar with ebony neck, goldplated tuners.

MODEL: 094-9360 RODRIGUEZ "FC"

Rodriguez "FG"

Exquisitely detailed beauty and finishing in all solid wood. Features: solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduran cedar with ebony neck, deluxe goldplated tuners.

MODEL: 094-9400 RODRIGUEZ "FG"

Manuel Rodriguez Jr.

(Special Order) Hand made by Manuel Rodriguez Jr., the modern heir to the Rodriguez legacy. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduran cedar with ebony neck, deluxe goldplated tuners.

MODEL: 094-9440 MANUEL RODRIGUEZ JR.

Manuel Rodriguez Jr.

(Special Order) A hand crafted treasure personally built by Manuel Rodriguez Jr. Features: Solid Canadian cedar gloss finish top, solid Brazilian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduran cedar with ebony neck, deluxe goldplated tuners.

MODEL: 094-9480 MANUEL RODRIGUEZ JR.

Manuel Rodriguez Sr.

(Special Order) Personally hand crafted by master Manuel Rodriguez Sr. himself, truly the finest in the world. Features: Solid Canadian cedar gloss finish top, solid Brazilian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduran cedar with ebony neck, deluxe goldplated tuners.

MODEL: 094-9451 MANUEL RODRIGUEZ SR.



NYLON STRING ACOUSTIC-ELECTRICS

Rodriguez "BC"

Rodriguez model B in a cutaway design including built-in electronics. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, sapele neck, goldplated tuners; Electronics: L.R. Baggs, volume, three-band EQ with tunable mid, presence.

MODEL: 094-9150 RODRIGUEZ "BC"

Rodriguez "CC"

The craftsmanship of model C in a cutaway design including built-in electronics. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, Indian rosewood fingerboard and bridge, cedar with ebony neck, goldplated tuners. Electronics: L.R. Baggs, volume, three-band EQ with tunable mid, presence.

MODEL: 094-9190 RODRIGUEZ "CC"



FENDER ACOUSTIC-ELECTRICS

All Fender DG-31SCE and DG-41SCE acoustic-electric guitars come equipped with the Fishman Acoustic Matrix® pickups and Fishman-designed preamps. With a high-sensitivity copolymer material that senses the motion of the entire guitar saddle, and a preamp with volume, bass and sweepable mid-frequency controls—plus an end pin/output jack that preserves the structural integrity of the instrument—your Fender acoustic is ready to sing at any volume.

- ✓ State-of-the-art electronics
- ✓ Fishman Acoustic Matrix® pickup
- ✓ Excellent response, balance and tonal adjustability

At left, DG-41SCE Electronics (top) and end-pin jack.



Mixers

POWERED BOX-TOP

LX-1504



LX-1506

LX Series

(USA) Simple and flexible, these units offer a user-friendly panel with a built-in spring reverb and extensive patching capabilities. Each Channel has level controls for EFFECTS/REVERB, MAIN and MONITOR, as well as a two-band EQ, and 1/4" phone and XLR input jacks. The Master section includes multiple master level controls, MAIN, MONITOR and EFFECTS output jacks, and POWER AMP, AUX and TAPE input jacks.

MODELS: 071-1504-000 LX-1504, 4 CH, 150W@4Ω
071-1506-000 LX-1506, 6 CH, 150W@4Ω

SR Series

(USA) Sophisticated powered mixers with our own DeltaComp™ protection circuitry, spring reverb ('D' models have digital effects), phantom power and a 9 band master EQ. Each Channel has level controls for EFFECTS/REVERB, MAIN and MONITOR, as well as a three-band EQ, and 1/4" phone and XLR input jacks. The Master section includes multiple master level controls, MAIN, MONITOR, EFFECTS and EQ output jacks; and EQ, POWER AMP, AUX and TAPE input jacks.

MODELS: 071-4100-000 SR-4150P, 4 CH, 150W@4Ω
071-6300-000 SR-6300P, 6 CH, 300W@2Ω
071-8300-000 SR-8300P, 8 CH, 300W@2Ω
071-6521-100 SR-6520P, 6 CH, 520W@2Ω
071-8521-100 SR-8520P, 8 CH, 520W@2Ω
071-6521-200 SR-6520PD, 6 CH, 520W@2Ω
071-8521-200 SR-8520PD, 8 CH, 520W@2Ω



Top-bottom: SR-6520P, SR-8520P



Top-bottom: SR-4150P, SR-6300P, SR-8300P

Top-bottom: SR-6520PD, SR-8520PD

PORTABLE POWERED CONSOLE

PX Series

(USA) Unique and innovative, these pack everything you need in one unit. The console and power amplifiers are built into a road case that folds out into a stand. Each channel has controls for TRIM, MON1, MON2, AUX, EFFECTS and LEVEL, as well as a SOLO button, PAN control, 3 band EQ, and MIC, LINE and INSERT jacks. The master section features an extensive patch bay with over 20 inputs and outputs, dual 9 band EQs for use with your choice of L/R, MONO or MONITORS, 2 x 12 segment LEDs, phantom power, BNC lamp connector, over 100 digital effects, and multiple controls.

MODELS: 071-2207-000 PX-2208, 8 CH, SPRING RVB, 2x150W@4Ω
071-2208-000 PX-2208D, 8 CH, 2x150W@4Ω
071-2212-000 PX-2212D, 12 CH, 2x300W@4Ω
071-2216-000 PX-2216D, 16 CH, 2x300W@4Ω



PX Series Powered Console

Power Amps



SPL-6000

SPL-9000

SPL-6000 Back



SPL-M300

SPL-9000 Back



SPL-M500

SPL Power Amplifiers

(USA) These rugged and durable amplifiers have withstood the test of time with exceedingly low THD and high power. Features include silent, delayed turn on and off, two-speed fan, triac speaker protection, high current design and soft clipping. 1/4" phone and XLR inputs. 1/4" phone and binding post outputs. Stereo, dual mono and bridged mono (down to 4Ω) operation.

MODELS: 071-6000-000 SPL-6000, 2 SPACE, 300W/CH@4Ω, 600W@8Ω BRIDGED MONO
071-9000-000 SPL-9000, 3 SPACE, 450W/CH@4Ω, 900W@8Ω BRIDGED MONO

SPL Monitor Amplifiers

(USA) Powerful feedback control is essential for monitors and these two-space amps have what it takes. Features include sweepable low and high pass filters, DeltaComp™ speaker protection,

three sweepable notch filters with -25 dB of notch, input level fader and patch points between the control section and amp.

MODELS: 071-3000-000 SPL-M300, 300W@2Ω
071-5000-000 SPL-M500, 500W@2Ω

SPA Power Amplifiers

High power, low profile amplifiers that deliver. All models incorporate multi-rail technology, ground lift terminals, our proprietary DeltaComp™ circuitry, dual front panel level controls and an optional D-sub accessory port (available soon). 1/4" phone, XLR and barrier strip (except 7500) inputs. 1/4" (except 13000), Speakon™ (13000 only) and binding post outputs. The 13000 features a power sequencer for multiple amplifier turn on and bridged mono operation at 4Ω.

MODELS: 071-0030-000 SPA-3000, 1 SPACE, 150W/CH@4Ω, 300W@8Ω BRIDGED MONO
071-0075-000 SPA-7500, 1 SPACE, 375W/CH@4Ω, 750W@8Ω BRIDGED MONO
071-0130-000 SPA-13000, 2 SPACE, 650W/CH@4Ω, 1300W@8Ω BRIDGED MONO



SPL-M300 back

SPL-M500 back

Top: SPA-3000; middle: SPA-7500



SPA-13000



Back: (top-bottom) SPA-3000, SPA-7500, SPA-13000

Crossovers

PCN Series

(USA) TDM design and -24 db per octave Linkwitz-Riley filters make these units a magnificent value. Features include balanced XLR inputs and outputs, plexiglass security covers and a CD horn boost switch.

MODELS: 071-5510-000 PCN2, 2-WAY STEREO, 3-WAY MONO
071-5520-000 PCN4, 3-WAY STEREO



PCN2

PCN4

Speakers

MONITOR SYSTEMS



PowerStage Series

Features a detachable three-channel mixer with inputs for two mics, CD/tape, keyboard, instruments and effects. Includes 100W power amp, 12" Eminence speaker, pole-mount adaptor and handles.
MODELS: 071-0100-000 POWER STAGE 100
 071-0101-000 XPANDER 100 (W/LINE INPUT ONLY)

Artist Series

Features include a sealed baffle, Kapton voice coil bobbins on woofers, wide angle horns with dual piezos, daisy chain inputs, front panel level controls, 30°/60°/90° tilt, metal feet for 30° and 60° angles, 60-20kHz ±6dB, 95dB@1W/1m sensitivity and 115dB (117dB for 1275A) maximum output.
MODELS: 071-1272-100 1272A, CARPET, 1x12", 16Ω, 200W PROGRAM
 071-1275-100 1275A, CARPET, 1x15", 16Ω, 200W PROGRAM

SPL Series

Features include an internal 4th order (24dB/octave) Linkwitz-Riley crossover, biamp or full-range operation, dual 3/4" phone and Speakon™ jacks, vented baffle, cast frame woofer with Kapton voice coil bobbin, 40" x 90" horn with 1" exit titanium compression driver, 30°/60°/90° tilt, pole mount adaptor, metal feet, 50-20kHz ±6dB and 95dB sensitivity @ 1W/1m. 1282 Mk. II features a 2.5" woofer voice coil and 120dB maximum output SPL. 1285 Mk. II features a 3" woofer voice coil and 123dB maximum output SPL. Rugged carpet covering. An optional lid with casters is available for each model.
MODELS: 071-1282-100 SPL-1282 Mk. II, 1x12", 8Ω, 300W PROGRAM
 071-1285-100 SPL-1285 Mk. II, 1x15", 8Ω, 400W PROGRAM
 071-1282-107 SPL-1282 Mk. II LID WITH CASTERS
 071-1285-107 SPL-1285 Mk. II LID WITH CASTERS

MAIN SYSTEMS



Artist Series

Features include a Kapton voice coil bobbins on woofers, wide angle horns with dual piezos, metal feet and corners, pole mount adaptors, daisy chain inputs, rugged tolex or carpet covering, and a grill protecting entire front of cabinet 60-20kHz ±6dB. 1110A and 110-ELC have 94dB@1W/1m sensitivity and 113dB maximum output. 1201A and 112-ELC have 95dB@1W/1m sensitivity and 115dB maximum output. 1205A and 115-ELC have 95dB@1W/1m sensitivity and 117dB maximum output.
MODELS: 071-1110-100 1110A, 1x10", TOLEX, 16Ω, 200W PROGRAM
 071-1201-100 1201A, 1x12", TOLEX, 8Ω, 200W PROGRAM
 071-1205-100 1205A, 1x15", TOLEX, 8Ω, 300W PROGRAM
 071-1100-000 110-ELC, 1x10", CARPET, 8Ω, 200W PROGRAM
 071-1200-000 112-ELC, 1x12", CARPET, 8Ω, 200W PROGRAM
 071-1500-000 115-ELC, 1x15", CARPET, 8Ω, 300W PROGRAM

SPL Series

Features include an internal 4th order (3rd order Butterworth for 1211 Mk. II) Linkwitz-Riley crossover, biamp or full-range operation, vented baffle, cast frame woofer (except 1211 Mk. II) with Kapton voice coil bobbin, 40" x 90" horn with 1" exit titanium compression driver, pole mount adaptor (except 1226 Mk. II), metal feet and corners. 1211 Mk. II features a 2.5" woofer voice coil, 50-20kHz ±6dB, 95dB sensitivity @ 1W/1m, 117dB maximum output SPL. 1225 Mk. II features a 3" woofer voice coil, 50-20kHz ±6dB, 95dB sensitivity @ 1W/1m, 123dB maximum output SPL. 1226 Mk. II features 2.5" woofer voice coils, 38-20kHz ±6dB, 100dB sensitivity @ 1W/1m, 126dB maximum output SPL.
MODELS: 071-1211-100 SPL-1211 Mk. II, 1x15", 8Ω, 300W PROGRAM RECTANGULAR, CARPET COVERED
 071-1225-100 SPL-1225 Mk. II, 1x15", 8Ω, 400W PROGRAM TRAPEZOID, CARPET COVERED
 071-1226-100 SPL-1226 Mk. II, 2x15", 4Ω, 400W PROGRAM TRAPEZOID, CARPET COVERED

Tour Series

High-end flyable, painted loudspeakers designed for the most discerning customer. A special B&C Italian 1" exit compression driver produces clean, crisp highs for the full-range cabinets. The lows are reproduced by Eminence woofers with massive motor structures. Features include a 13-ply Baltic birch cabinet, multiple flypoints (except 215s), pole mount adaptor (2912/2915), 4th order (24dB/octave) Linkwitz-Riley crossover, biamp or full-range operation, dual 3/4" phone and Speakon™ jacks, vented baffle, cast frame woofer with Kapton voice coil bobbin, 40" x 90" horn (with inserts it narrows to 60").
MODELS: 071-1310-000 118s, 1x18" SUBWOOFER, 8Ω, 800W PROGRAM
 071-1320-000 215s, 2x15" SUBWOOFER, 4Ω, 1600W PROGRAM
 071-1330-000 2912, 1x12" TWO-WAY, 8Ω, 300W PROGRAM
 071-1340-000 2915, 1x15" TWO-WAY, 8Ω, 400W PROGRAM

Tour Series Lite

Carpet covered versions of our popular Tour Series—without the flying hardware. See Tour Series above for description.
MODELS: 071-1310-100 118sc
 071-1320-100 215sc
 071-1330-100 2912c
 071-1340-100 2915c

Contractor Series

Unfinished versions of the flying Tour Series. Sanded and sealed, these cabinets can be painted or stained to match any room.
MODELS: 071-1310-300 CS-18
 071-1320-300 CS-215
 071-1330-300 CS-12
 071-1340-300 CS-15



Accessories

RigSafe™ Flying Hardware

ATM Fly-Ware™ for use with the Tour Series and Contractor Series loudspeakers. For descriptions of each part, refer to our "Flying with Fender RigSafe™" manual (part number 004-9646-000 four pages).
MODELS: 071-1349-000 RS-1/2-SPA SHACKLE
 071-1350-000 RS-2912-1 TRUSS MODULE
 071-1351-000 RS-1X2-40" CONNECTING BAR
 071-1352-000 RS-1X2-SB STACKING BRACKET
 071-1353-000 RS-1X2-SME SHACKLE MOUNT
 071-1354-000 RS-1X2-SME-AP ATTACHMENT KIT
 071-1355-000 RS-QRP-2.5 QUICK RELEASE PIN
 071-1356-000 RS-LSC9000 CARABINER
 071-1357-000 RS-FEB1 FORGED STEEL EYE BOLT
 071-1358-000 RS-SSSET ROUND SLING (6 FEET)

Gooseneck Lamp

Gooseneck lamp, 12 volts, 5 watts, 12" (30.5 cm) flexible neck length with an easily replaceable light bulb for use on MX and PX series mixers.
MODEL: 071-1360-000 GOOSENECK LAMP

Speaker Stand

The Ultimate Support Systems™ tripod stand fits both 1 3/8" and 1 1/2" standard adaptor cups. The Ultimate Support Systems™ mounting pole fits 1 1/2" adaptor cups and fits securely in the base of the CS-215 and 215s(c) to mount speakers above the sub-woofer. A convenient gig bag with room for two stands and more makes transport easy.
MODELS: 071-0271-000 USS ST-75, BLACK
 071-1359-000 MOUNTING POLE FOR 215s(c) SUBWOOFER
 069-9001-000 GIG BAG AND TWO STANDS
 Speaker stand adaptor. Changes the Fender mounting cup diameter from 1 1/8" to 1 3/8".
MODEL: 005-0508-000 ADAPTOR

Educational Materials

A complete self-teaching course on pro audio. Covers mixing consoles, block diagrams, loudspeakers, sound basics, microphones, amplifiers, noise and distortion, specs on specs, gain structure, monitor mixing, grounding, equalizers, reverb and delay, mic placement, cables and cable making, balanced inputs and outputs, and determining the house system.
MODELS: 991-7000-000 'MAKING THE CONNECTION'—ENGLISH (250 PAGES)
 991-7000-002 'CONECTANDO'—ESPAÑOL (200 PAGES)
 004-9646-000 FLYING WITH FENDER RIG SAFE™ (4 PAGES)



Telecaster®

NAMESAKES



Jerry Donahue Telecaster

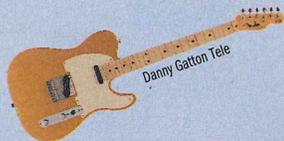
(USA Custom Shop) The beautiful birdseye maple neck, top and back of the Jerry Donahue Tele complemented with a cool electronic and pickup combination makes for one gorgeous looking, unique sounding guitar. Features: Ash body with birdseye maple top and back, gold hardware, custom Seymour Duncan Strat style single coil neck pickup and custom Tele-style bridge pickup.

MODEL: 010-8902 JERRY DONAHUE TELECASTER

J.D. Telecaster

An affordable version of Jerry Donahue's Custom Shop Tele. Features: Basswood body, rock maple neck, chrome hardware, vintage-style bridge with brass saddles, special five-position selector switch, custom-wound pickups.

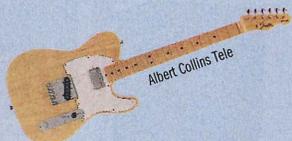
MODEL: 027-9702 J.D. TELE



Danny Gatton Telecaster

(USA Custom Shop) The Danny Gatton Telecaster is based on his heavily customized '50s Tele. The cubic zirconium side markers on the neck reflect light on any darkened stage. A set of custom twin blade Joe Barden pickups provide a brilliant tone with zero hum. A terrific guitar from the late, great Telecaster master. Features: Swamp ash body, stainless steel bridge.

MODEL: 010-8700 DANNY GATTON TELECASTER



Albert Collins Telecaster

(USA Custom Shop) The "Ice Man's" '66 Custom Tele is faithfully reproduced in the Albert Collins Telecaster. The ash body with a natural finish is complemented with white binding on the top and back. The rich dark tone of the humbucker in the neck position combined with the classic vintage bridge pickup produces the essence of Collins tone!

MODEL: 010-8800 ALBERT COLLINS TELECASTER



Clarence White Telecaster

(USA Custom Shop) Pedal steel and rock and country tones will emanate once you get your hands on the Clarence White Tele. His famous Tele lives on in this custom model with its Texas Tele bridge pickup, '54 Strat neck pickup, Scroggs tuners on both "E" strings, and the most unique Parsons/White B-Bender mechanism.

MODEL: 010-5602 CLARENCE WHITE TELECASTER



Waylon Jennings Tribute Series Telecaster

(USA Custom Shop) The Waylon Jennings Tribute Series Telecaster is based on Waylon's floral patterned '63 Tele. In addition to the leather "White Rose" inlay, the guitar comes with Texas Tele pickups, Scroggs tuner on the low "E" string, and Waylon's trademark "flying W" logo inlaid at the twelfth fret. In honor of country music's famous Outlaw.

MODEL: 010-0302 WAYLON JENNINGS TRIBUTE TELECASTER

SET NECK/CONTEMPORARY



Tele Jr.

(USA Custom Shop) Cut loose and cut through with the Custom Set-Neck Tele Jr. A Honduran mahogany body equipped with 11-tone chambers and a pair of Seymour Duncan "Hot Soapbar" P-90s, together with our Custom Shop's novel type "set neck" process, gives this model a powerful "fat" tone.

MODEL: 010-3400 SET-NECK TELE JR.

RELICS



'50s "Relic" Nocaster

(USA Custom Shop) In the same manner as our "Relic" Strats comes the '50s "Relic" Nocaster. Cosmetically aged by our Custom Shop, this reproduction of the early '50s transitional model Tele features custom '50s pickups, aged vintage bridge and nickel hardware, and a honey blonde ash body.

MODEL: 010-5102 '50S "RELIC" NOCASTER

CUSTOM CLASSICS

American Classic Telecaster

(USA Custom Shop) American Classic Telecaster guitars are Custom Shop versions of Fender's American Standard models. They offer a choice of custom colors, custom detailing, and a gold hardware option. Build yourself a classic! Features: A classic Fender body shape, lightly figured hard rock maple neck, two Texas Special Strat pickups, one Texas Tele Bridge pickup, American Standard Tele bridge, black tolex case.

MODELS: 010-4800 AMERICAN CLASSIC TELECASTER ROSEWOOD FRETBOARD
010-4802 AMERICAN CLASSIC TELECASTER MAPLE NECK
010-4810 AMERICAN CLASSIC TELECASTER ROSEWOOD FRETBOARD (W/GOLD HARDWARE OPTION)
010-4812 AMERICAN CLASSIC TELECASTER MAPLE NECK (W/GOLD HARDWARE OPTION)



'50s Telecaster and '60s Telecaster Custom

(USA Custom Shop) The classic '50s and '60s Telecaster guitars conjure up images of early rock 'n' roll and country music. The '50s Tele has an ash body, vintage '50s pickups and optional gold hardware. The '60s Telecaster Custom has an alder body, bound top and back, Texas Tele pickups, plus gold hardware and custom color options. These models will honk and talk with the best of them.

MODELS: 010-5002 '50S TELECASTER, NICKEL HARDWARE
010-5012 '50S TELECASTER, GOLD HARDWARE OPTION
010-6300 '60S TELECASTER CUSTOM, NICKEL HARDWARE
010-6310 '60S TELECASTER CUSTOM, GOLD HARDWARE



Bajo Sexto Telecaster

(USA Custom Shop) Vary your tone with the totally unique Bajo Sexto "baritone" Telecaster. A thick, meaty sound comes from a pair of Texas Tele's wired in series. This 30.2" scale length beauty features a two-piece ash body and a lightly figured maple neck.

MODEL: 010-4002 BAJO SEXTO TELECASTER



Telecaster XII

(USA Custom Shop) Want a big, full sounding electric 12-string that stays in tune? Our custom Telecaster XII is just the ticket. Precision design went into this model featuring a two-piece ash body, figured maple neck with a '60s "C" shape, and a set of Texas Tele's wired in series.

MODELS: 010-4100 TELECASTER XII ROSEWOOD FRETBOARD
010-4102 TELECASTER XII MAPLE NECK



Custom Classic '52 Left-Handed Tele

(USA Custom Shop) A left-handed version of our most classic Telecaster comes in the form of the Custom Classic '52 Tele Left Hand. A rich lacquer finish and a set of left handed Texas Tele's wired in series are featured. The soft "V" shape maple neck will lay perfectly in any southpaw's hand.

MODEL: 010-5222 '52 TELECASTER LEFT HAND



ARTIST SIGNATURE

James Burton Telecaster

(USA) The James Burton Telecaster is equipped with a few of the modern features found in our instruments today but retains the same vintage feel and sound that James likes. A new look to James' trademark paisley graphic and solid color options with black or gold hardware lend a distinctive appearance.

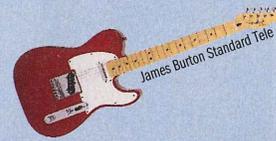
MODEL: 010-8602 JAMES BURTON TELECASTER



James Burton Standard Telecaster

A more vintage look is found on our James Burton Standard Telecaster. A model that reflects this great player's roots with it's '50s styling and with a set of Texas Tele's that deliver pure Tele tone!

MODEL: 013-8602 JAMES BURTON STANDARD TELECASTER



Telecaster®

U.S. VINTAGE REISSUE



'52 Telecaster

(USA) U.S. Vintage Reissue guitars recreate Fender's most famous '50s and '60s designs. The '52 Telecaster is a standout from this era, the ultimate classic Telecaster because of its tone. Features include an ash body, vintage style pickups with cloth wrapped wire, and a kit of modern retrofitting parts.
MODEL: 010-1303 '52 TELECASTER

U.S. PLUS/DELUXE



Telecaster Plus

(USA) The Telecaster Plus provides the ultimate in features and design. Zero in on a multitude of tones via the special design wiring and three custom Lace sensors. The alder body is capped top and back with an ash veneer, single ply white bound on the top.
MODELS: 010-8500 TELECASTER PLUS, RW BRD
010-8502 TELECASTER PLUS, MPL NECK

U.S. STANDARD



American Standard Telecaster

(USA) American Standard Telecaster guitars combine the classic look and feel of Fender's original design with hardware and electronics reflecting the evolution of today's player's needs. Truly an industry standard! Features: Alder body, 22 frets, American Standard non-tremolo bridge, two American Standard Tele pickups.
MODELS: 010-8400 AMERICAN STANDARD TELECASTER, RW BRD
010-8402 AMERICAN STANDARD TELECASTER, MPL NECK
010-8422 AMERICAN STANDARD TELECASTER, MPL NECK, LEFT-HANDED



American Standard B-Bender Tele

(USA) The American Standard B-Bender Tele is our U.S. Standard Tele with the addition of the Parsons B-Bender system. The smooth action of the bender allows for effortless control. Add a whole new arsenal of steel guitar sounds to your repertoire: bent single notes, double stops, and chimed harmonics.
MODEL: 010-8442 AMERICAN STANDARD B-BENDER TELE, MPL NECK

SPECIAL/DELUXE



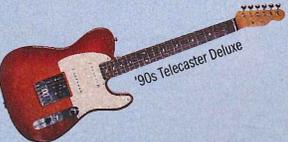
Tex-Mex Tele Special

Warm sustaining leads and cool, clean single notes and chords can be coaxed from the Tex-Mex Tele neck position humbucker (U.S. made), while the Tex-Mex Tele bridge pickup will "honk and roll" all night long. Even more tonal hats can be worn via the three remaining positions of the special five-way selector. Vintage hardware and a string-through-body bridge complete this unique Tele package. Deluxe gig bag included.
MODEL: 013-7302 TEX-MEX TELE SPECIAL



'90s Telecaster Custom

A modern version of the luxurious Telecaster Custom, with special attention to details like pearloid body binding and shell pickguard. Body: Basswood with double binding; Neck: oval-shaped maple neck with rosewood fretboard, 21 frets, 7.25" radius; Electronics: two vintage style Tele pickups, volume, tone; Other: three-position selector switch, six-section modern "string-through-body" bridge, gold hardware.
MODEL: 025-2500 '90S TELECASTER CUSTOM



'90s Telecaster Deluxe

The best of both worlds, this Telecaster borrows some of the Strat's most popular features. Body: Alder with Strat-style contours; Neck: Maple neck with rosewood fretboard, 21 frets, 9.5" radius; Electronics: two vintage Strat-style single coil pickups (neck, mid), vintage Tele-style pickup (bridge), five-position selector switch, modern Tele bridge with six individual saddles, white shell pickguard.
MODEL: 025-9000 '90S TELECASTER DELUXE



Telecaster Acoustic/Electric

Want the rich sound of an acoustic with the convenience of an electric? Try this semi-hollowbody Telecaster, which looks as good as it sounds. Body: Bound with spruce top and mahogany back and "F" hole; Neck: Rosewood fretboard, 22 frets, 12" radius, 25.125" scale; Electronics: piezo pickup system (bridge), single coil pickup (neck), active electronics, Volume, TBX, Pan; Other: Rosewood string-thru-body bridge.
MODEL: 025-2400 TELECASTER ACOUSTIC/ELECTRIC

Telecaster Classical Thinline

Part classical guitar, part electric, the Telecaster Classical Thinline gives you the best of both worlds, yet maintains a sound all its own. Body: Basswood single-bound; Neck: Rosewood fretboard, 22 fret; Electronics: piezo saddle pickup, active electronics; Other: Gotoh Rotomatic tuners, rosewood bridge.
MODEL: 025-2600 TELECASTER CLASSICAL THINLINE (NYLON STRING)



"LIMITED EDITION"

Hellecasters "Will Ray" Jazz-a-caster

Designed for the unique super-charged country-blues licks made famous by Will, this Tele includes a small-style Strat headstock, Hip Shot Will Ray model "B" Bender, Vintique™ knob on master volume control (with added capacitor to maintain consistent tone at all volume levels), gold foil leaf finished basswood Tele body—plus additional custom features.
MODEL: 025-8700 HELLECASTERS "WILL RAY" JAZZ-A-CASTER



Standard Telecaster

The Standard Telecaster is the foundation from which all of our other Tele models come. Classic shape, traditional two single coils and a vintage style six-saddle bridge. The Tele tradition starts here.
MODEL: 013-5202 FENDER STANDARD TELECASTER, MPL NECK



TRADITIONAL

Traditional Telecaster

Traditional Telecaster guitars are affordable, fine quality versions of Fender's Standard models. Traditional two single coil pickup combination, poplar body, chrome hardware.
MODEL: 013-3202 TRADITIONAL TELECASTER, MPL NECK



COLLECTABLE

'72 Telecaster Thinline

Exquisite natural finished ash semi-hollow body Telecaster. Humbucking pickups, white shell pickguard, string-through-body bridge, maple neck and signature F-hole accent this faithful '70s reproduction.
MODEL: 027-3202 '72 TELECASTER THINLINE



'69 Telecaster Thinline

Selected mahogany graces this semi-hollow body collectable. Vintage Tele bridge, two single-coil pickups, white shell pickguard, maple neck and a look all its own.
MODEL: 027-7702 '69 TELECASTER THINLINE



'62 Custom Telecaster

Bound for glory... White binding front and back sets this Tele apart from the crowd. Vintage bridge, white/black/white pickguard, rosewood fingerboard, two single-coil pickups and chrome plated hardware highlight this classic.
MODELS: 027-5100 '62 CUSTOM TELECASTER
027-5120 '62 CUSTOM TELECASTER, LEFT-HANDED



"Paisley" Tele

Basswood body finished in the flamboyant "summer of love" paisley pattern. Maple neck with tinted finish, vintage bridge with brass barrel saddles, two single-coil pickups, vintage tuners and nickel plated hardware complete this tasty reproduction of a highly sought after instrument.
MODEL: 027-4902 "PAISLEY" TELE



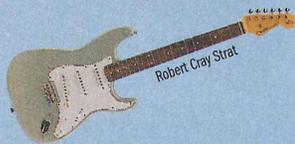
'50s Telecaster

Pomona Avenue 1950...The genesis of the electric solid-body guitar is artfully captured in this timeless reissue. Basswood body, maple neck with tinted finish, two single coil pickups, single-ply black pickguard, three barrel saddles and round string retainer.
MODELS: 027-1202 '50S TELECASTER
027-1222 '50S TELECASTER, LEFT-HANDED



Stratocaster®

NAMESAKES



Robert Cray Strat

Robert Cray Stratocaster

(USA Custom Shop) The Robert Cray Stratocaster, with its non-tremolo bridge and special neck shape (based on the best qualities of his two old Strats), gives him the sound, sustain and expression he's known for. Features: Three custom wound vintage pickups, white moto pickguard, gold hardware, brown tolex case. MODEL: 010-9100 ROBERT CRAY STRATOCASTER



Dick Dale Strat

Dick Dale Stratocaster

(USA Custom Shop) The Dick Dale Stratocaster (or as Dick calls it, "The Beauty") honors the pioneer of Surf Guitar and his unique sound and playing style. Features: Reverse headstock, vintage tremolo, three custom '50s pickups (bridge pickup is reverse angled), brown tolex case with gold plush lining. MODEL: 010-6100 DICK DALE STRATOCASTER

SET NECK/CONTEMPORARY



Set Neck Strat

Set Neck Strat

(USA Custom Shop) The Set Neck Strat is a beautiful pairing of fine woods and a rockin' pickup combination that results in an instrument of tonal pleasure. Features: Ash body, highly-figured maple top, two Texas Special single coils, one Duncan double-screw JB humbucker. MODEL: 010-2700 SET NECK STRAT



Contemporary Strat FMT

Contemporary Strat

(USA Custom Shop) Contemporary Strat models are down-sized modern guitars capable of putting your sound where you want it... In their face! Features: Down-sized alder body with contoured heel, figured maple top option, deluxe tremolo or Fender Floyd option, two Texas special single coils, one Duncan double-screw JB humbucker. MODELS: 010-9900 CONTEMPORARY STRAT, RW FRTRD, DLX TREM

010-9902 CONTEMPORARY STRAT, MPL NECK, DLX TREM
110-9900 CONTEMPORARY STRAT, RW FRTRD(W/FENDER FLOYD OPTION)
010-9902 CONTEMPORARY STRAT, MPL NECK(W/FENDER FLOYD OPTION)
010-9970 CONTEMPORARY STRAT FMT, RW FRTRD(W/FLAME MAPLE TOP)
010-9972 CONTEMPORARY STRAT FMT, MPL NECK(W/FLAME MAPLE TOP)
110-9970 CONTEMPORARY STRAT FMT, RW FRTRD(W/FLAME MAPLE TOP AND FENDER FLOYD OPTION)
110-9972 CONTEMPORARY STRAT FMT, MPL NECK(W/FLAME MAPLE TOP AND FENDER FLOYD OPTION)



Carved Top Strat

Carved Top Strat

(USA Custom Shop) The Carved Top Strat's highly-figured book-matched maple top and internal electronics are proof positive that it's not just for show. This guitar has the stuff and looks gorgeous to boot! Features: Ash body with carved highly figured flame maple top, lightly-figured maple neck, Deluxe tremolo, two Texas Special single coils, one Duncan double-screw JB humbucker. MODELS: 010-9700 CARVED TOP STRAT, RW FRTRD

010-9702 CARVED TOP STRAT, MPL NECK

RELIC



Relic '50s Strat

Relic Stratocasters

(USA Custom Shop) Relic Stratocaster guitars? Check it out! Awesome reproductions of classic '50s and '60s Strats that are cosmetically aged by our Custom Shop. You have to see 'em to believe 'em. Great feel, tone, and the time worn look of a classic. Features: Ash body, maple neck, aged gold hardware and Custom '54 pickups on the Relic '50s Strat. Alder body, rosewood slab board, aged nickel or gold hardware and Custom '60s pickups on the Relic '60s Stratocaster. MODELS: 010-5802 RELIC '50s STRATOCASTER, MPL NECK

010-6400 RELIC '60s STRATOCASTER, RW SLAB FRETBOARD
010-6410 RELIC '60s STRATOCASTER, RW SLAB FRETBOARD (W/GOLD HARDWARE OPTION)



Relic '60s Strat

CUSTOM CLASSICS



American Classic Strat

American Classic Stratocaster

(USA Custom Shop) American Classic Stratocaster guitars are Custom Shop versions of Fender's American Standard models. They offer a choice of custom colors, custom detailing and a gold hardware option. Build yourself a classic! Features: A classic Fender body shape, lightly-figured hard rock maple neck,

three Texas Special single coil pickups, an American standard tremolo. Comes with a black tolex case.

MODELS: 010-4700 AMERICAN CLASSIC STRATOCASTER, RW FRTRD
010-4702 AMERICAN CLASSIC STRATOCASTER, MPL NECK
010-4710 AMERICAN CLASSIC STRATOCASTER, RW FRTRD (W/GOLD HARDWARE OPTION)
010-4712 AMERICAN CLASSIC STRATOCASTER, MPL NECK (W/GOLD HARDWARE OPTION)

'69 Stratocaster

(USA Custom Shop) The '69 Strat represents a pivotal time for both music and Fender guitars. With its late '60s style large headstock, maple neck with maple or rosewood round lam fretboard, and a set of three custom wound '69 single-coil pickups with staggered pole pieces, this Stratocaster took us from Woodstock into the new decade.

MODELS: 010-6900 '69 STRATOCASTER, ROSEWOOD FRETBOARD
010-6902 '69 STRATOCASTER, MAPLE NECK

1954 Stratocaster

(USA Custom Shop) 1954 Stratocaster models take you back to a year that witnessed the birth of an era. True to form, these too are built to stand the test of time. Features: Ash body, lightly-figured maple neck with soft "V" shape, custom '50s pickups, gold hardware option, flame maple top option.

MODELS: 010-5402 1954 STRATOCASTER
010-5412 1954 STRATOCASTER (W/GOLD HARDWARE OPTION)
010-5472 1954 STRATOCASTER FMT
010-5482 1954 STRATOCASTER FMT (W/GOLD HARDWARE OPTION)

'58 Stratocaster

(USA Custom Shop) The '58 Strat has all of the distinctive qualities that make instruments from this period so sought after by vintage collectors. Check out the tone! Features: Special '58 neck shape, Custom Shop "Fat '50s" single coils, aged knobs and pickguard, gold hardware option, custom color options.

MODELS: 010-0802 '58 STRATOCASTER
010-0812 '58 STRATOCASTER (W/GOLD HARDWARE OPTION)

1960 Stratocaster

(USA Custom Shop) The 1960 Strat purrs with a smooth, warm tone but can still rock the house when needed. A true classic in every sense of the word. Features: Alder body, lightly-figured maple neck with '60s "C" shape, set of three Texas Specials with aged covers, custom color options, flame maple top option, gold hardware option.

MODELS: 010-6000 1960 STRATOCASTER
010-6010 1960 STRATOCASTER (W/GOLD HARDWARE OPTION)
010-6070 1960 STRATOCASTER FMT
010-6080 1960 STRATOCASTER FMT (W/GOLD HARDWARE OPTION)

'57 Left Hand Strat and '62 Left Hand Strat

(USA Custom Shop) The '57 and '62 Left Hand models are vintage classics built for all the southpaws out there who want to bend those strings and make 'em sing. Features: Alder body, left handed Texas Special pickups, soft "V" shape maple neck on the '57, '60s "C" shape on the '62, aged knobs and pickguard on '62.

MODELS: 010-5722 '57 STRATOCASTER LEFT HAND
010-6220 '62 STRATOCASTER LEFT HAND

ARTIST SIGNATURE

Jimi Hendrix Stratocaster

At last the Jimi Hendrix Stratocaster takes its rightful place among our Tribute/Signature series of instruments! A mirror image of the Stratocaster that gave a "Star Spangled" performance at the '69 Woodstock Music Festival, this guitar features the late '60s style large headstock on a maple neck and reverse staggered vintage pickups. Feel the "experience"!

MODEL: 010-6822 JIMI HENDRIX STRATOCASTER



Jimi Hendrix Stratocaster

Jeff Beck Stratocaster

(USA) The Jeff Beck Stratocaster is the culmination of Jeff's ultimate guitar needs. A wide array of sounds can be coaxed from this beauty. Incredible harmonics and so much more. Features: Alder body, deep '50s neck shape, two Gold Lace Sensors in the neck and middle positions, dual Gold Lace Sensor in the bridge, deluxe tremolo.

MODEL: 010-9600 JEFF BECK STRATOCASTER



Jeff Beck Stratocaster

Eric Clapton Stratocaster

(USA) The Clapton Model was designed to recreate the look and feel of Eric's favorite Strat, Blackie, but with modern electronics that could produce a fatter sound when needed. Features: Special "V" shape neck, three Gold Lace Sensors, active mid-boost circuit, blocked vintage tremolo.

MODEL: 010-7602 ERIC CLAPTON STRATOCASTER



Eric Clapton Stratocaster

Stratocaster®



Buddy Guy Stratocaster

(USA) The Buddy Guy model is a red hot blues unit. Buddy's legendary sound comes through. So can yours! Features: A custom shaped maple neck, light ash body, 25db boost preamp, three Gold Lace Sensors, vintage tremolo, tweed case.
MODEL: 010-7802 BUDDY GUY STRATOCASTER



Yngwie Malmsteen Stratocaster

(USA) The Yngwie Malmsteen Stratocaster incorporates all of his favorite features, resulting in a unique and truly innovative design. Contemporary/classic tone. Features: Alder body, scalloped fretboard, two DiMarzio HS-3 pickups (neck & bridge), American Standard single coil reverse winding, reverse polarity pickup (middle), brass nut, vintage tuners.
MODELS: 010-7700 YNGWIE MALMSTEEN STRATOCASTER, RW BRD
010-7702 YNGWIE MALMSTEEN STRATOCASTER, MPL NECK



Bonnie Raitt Stratocaster

(USA) The Bonnie Raitt Stratocaster emulates her favorite old Strat with some attractive additions. A narrow neck shape and flatter fretboard radius make for excellent playability. Features: Lightweight ash body, three Texas Special single coils, white moto pickguard.
MODEL: 010-9300 BONNIE RAITT STRATOCASTER



Richie Sambora Stratocaster

(USA) The Richie Sambora Stratocaster combines flash with classic designs. Rock the world with this one. Features: Alder body, maple neck with "Star" inlays, two Texas Special single coils (neck/bridge), one DiMarzio P.A.F. Pro (bridge), Floyd Rose Original double locking tremolo, mid-range boost circuit.
MODEL: 110-2702 RICHIE SAMBORA STRATOCASTER



Richie Sambora Standard

The Richie Sambora Standard is modeled after his U.S. signature version. Similar pickup combo, locking tremolo, and standard coils. No problem rockin' on this one either. Features: Poplar body, rosewood fingerboard, two special design single coils, one DiMarzio P.A.F. Pro, Floyd Rose II double locking tremolo.
MODEL: 113-2700 RICHIE SAMBORA STANDARD STRATOCASTER



Stevie Ray Vaughan Stratocaster

(USA) The Stevie Ray Vaughan signature model respectfully reproduces Stevie's old guitar. Pure Texas blues guitar...Stevie style. Features: Select alder body, special oval neck shape, Pao Ferro fretboard, set of three Texas Special single coils, vintage gold hardware, vintage gold left-handed tremolo, "SRV" initials engraved on white/black/white pickguard.
MODEL: 010-9200 STEVIE RAY VAUGHAN STRATOCASTER

U.S. VINTAGE REISSUE



'57 Stratocaster and '62 Stratocaster

(USA) U.S. Vintage Reissue models recreate Fender's most famous '50s and '60s designs. Combining various specifications of Stratocasters from these periods, two instant classics were born. The maple neck '57 Stratocaster and the rosewood fingerboard '62 Stratocaster represent just two examples of legendary pieces in Fender and music history. Features: Rich lacquer finishes, vintage frets, nickel plated hardware, three American vintage single coil pickups with staggered pole pieces and cloth-wrapped wire, tweed case.
MODELS: 010-0908 '57 STRATOCASTER
010-0909 '62 STRATOCASTER



U.S. PLUS/DELUXE



U.S. Strat Ultra

(USA) The ultimate in versatility best describes the U.S. Strat Ultra. A multiple Lace Sensor combination and some special switching provide for a noise-free recording or live playing instrument with a wide tonal palette. Features: Alder body with figured maple top and back, ebony fretboard with mother of pearl dot markers, shell pickguard, locking keys, LSR nut, Fender/Floyd tremolo.
MODEL: 110-9800 U.S. STRAT ULTRA

U.S. Lone Star Stratocaster

(USA) U.S. Lone Star Strat guitars are fat sounding Blues/Rock Tone machines. With a "Rockin' in Texas" pickup combo that just won't quit, cool colors and shell guards—you can't lose. Tone on the Range! Features: two Texas Special single coils, one Seymour Duncan "Pearly Gates Plus" humbucker, American Standard tremolo.
MODELS: 010-7900 U.S. LONE STAR STRATOCASTER, RW BRD
010-7902 U.S. LONE STAR STRATOCASTER, MPL NECK



U.S. Strat Plus and U.S. Deluxe Strat Plus

(USA) Special enhanced versions of our American guitars come to light in the Strat Plus and Deluxe Strat Plus models. Beautiful finishes combined with locking tuners, advanced electronics, roller nuts, and Lace sensor pickups make these fine-tuned instruments the choice of many of today's modern players. Features Strat Plus: three Gold Lace Sensors, LSR nut, shell pickguard, American Standard tremolo, ash veneer option (by color). Features: Deluxe Strat Plus: one Red Lace Sensor, one Blue Lace Sensor, one Silver Lace Sensor, shell pickguard, LSR nut, Fender/Floyd Rose tremolo, ash veneer top and back.
MODELS: 010-7500 U.S. STRAT PLUS, RW BRD
010-7502 U.S. STRAT PLUS, MPL NECK
110-9500 U.S. DELUXE STRAT PLUS, RW BRD
110-9502 U.S. DELUXE STRAT PLUS, MPL NECK



U.S. STANDARD

American Standard Stratocaster

(USA) American Standard Stratocaster models combine the classic look and feel of Fender's original design with hardware and electronics reflecting the evolution of today's player's needs. Truly an industry standard! Features: Alder body, 22 frets, American Standard tremolo, three single coil American Standard pickups.
MODELS: 010-7400 AMERICAN STANDARD STRATOCASTER, RW BRD
010-7402 AMERICAN STANDARD STRATOCASTER, MPL NECK
010-7420 AMERICAN STANDARD STRATOCASTER, RW BRD, LEFT HANDED
010-7422 AMERICAN STANDARD STRATOCASTER, MPL NECK, LEFT HANDED



American Standard Strat GR Ready

(USA) The American Standard Strat GR Ready guitar is our U.S. standard with the addition of the Roland GK2 pickup system. A plethora of sounds can be obtained via this unit. Drive Roland's GR synthesizers—changing patches directly from the guitar's onboard controls—play it as straight guitar, or utilize both sounds playing them simultaneously! Features: Alder body, 22 frets, American Standard tremolo, Roland GK2 pickup.
MODELS: 010-7460 AMERICAN STANDARD STRAT GR READY, RW BRD
010-7462 AMERICAN STANDARD STRAT GR READY, MPL NECK



Floyd Rose Classic Stratocaster

(USA) The Floyd Rose Classic Stratocaster guitar's blend of signature Fender sound, a hot rockin' humbucker, and genuine Floyd Rose Original tremolo with locking nut is the perfect match between traditional design and modern rock and roll. Features: DiMarzio PAF Pro humbucker, two American Standard single coils, vintage tuners, alder body.
MODELS: 110-6000 FLOYD ROSE CLASSIC STRATOCASTER, RW BRD
110-6002 FLOYD ROSE CLASSIC STRATOCASTER, MPL NECK



SPECIAL/DELUXE

Tex-Mex Strat Special

A Tex-Mex Strat humbucker (U.S. made) paired with two single-coil pickups (neck and middle) from the "Tex-Mex Trio," gives the Tex-Mex Strat Special its extra firepower...from jalapeño to habanera! Deluxe gig bag included.
MODELS: 013-7800 TEX-MEX STRAT SPECIAL, ROSEWOOD FRETBOARD
013-7802 TEX-MEX STRAT SPECIAL, MAPLE NECK



Tex-Mex Strat

The Tex-Mex Strat smokes like a hot jalapeño. Classic Strat design combined with our "Tex-Mex Trio" pickups. A definite down and dirty unit! Features: Poplar body, medium jumbo frets, vintage hardware, tinted neck, deluxe gig bag.
MODELS: 013-7600 TEX-MEX STRAT, RW BRD
013-7602 TEX-MEX STRAT, MPL NECK



Stratocaster®

STANDARD



Fender Standard Stratocaster

The Standard Stratocaster is the foundation from which all our models come. Classic shape, traditional three single coils, vintage style bridge. Where the tradition began and still carries on today. Features: poplar body, five-way selector, chrome hardware. MODELS: 013-4600 FENDER STANDARD STRATOCASTER, RW BRD
013-4602 FENDER STANDARD STRATOCASTER, MPL NECK



Floyd Rose Standard Stratocaster

The Floyd Rose Standard Stratocaster expands on the Standard model with the addition of a bridge position humbucker and locking tremolo unit. Hot rodded and still pure Stratocaster. Features: Poplar body, five-way selector, two single coils and a humbucker, locking nut, Floyd Rose II tremolo, chrome hardware. MODELS: 113-1100 FLOYD ROSE STANDARD, RW BRD
113-1102 FLOYD ROSE STANDARD, MPL NECK

Innovations Introduced by the Strat

COMFORT

- Back scoop
- Front bevel
- Body balanced at waist

SOUND

- 3 pickups
- Bridge pickup tilted

PLAYABILITY

- Deep cut horns
- Easy-to-use tremolo

INTONATION

- Individually adjustable bridge saddles

CONVENIENCE

- Tuners all on one side
- Front mounted jack

Though the innovations the Fender team came up with when they created the Stratocaster may seem like no big deal today, they were Earth-shattering in the early '50s, and they changed the way guitars were to be designed forever after.

With the Strat, Fender introduced the idea that guitar bodies should be shaped to fit the human body, with a scoop in back and a beveled corner to comfortably support the forearm. And the dual cutaway (or "steerhorns") at the base of the neck made it easier than ever for guitarists to play well above the 12th fret.

Three pickups offered a wider range of sounds than any previous guitar, and with the bridge pickup positioned at a slight angle to the middle and neck pickups, the Strat could flow smoothly from an earthy growl to a sharp-edged snarl with just a flick of the selector switch.

The tremolo was a huge improvement over others of the day, which were either overly-bulky or too thin, and lacked the Strat tremolo's sensitivity. And Fender's idea to put the tuning pegs all on one side of the headstock made tuning the guitar easier because the player no longer had to reach around the headstock to reach the top three pegs. A teardrop jack was decorative and easier on guitar cords.

Of course one of the most important innovations of all was the Stratocaster's use of six individual bridge saddles—as opposed to the single bridge used on most guitars. This inventive touch made it possible to adjust each string separately for intonation and height, providing an instrument that not only played better, but sounded better too.

TRADITIONAL



Traditional Stratocaster

Traditional Stratocaster guitars are affordable, fine quality versions of Fender's Standard models. Classic three single coil version, left-handed model, and bridge position humbucker "Fat" Strat models are available in this series. Features: Poplar body, three-ply guards.

MODELS: 013-3600 TRADITIONAL STRATOCASTER, RW BRD
013-3602 TRADITIONAL STRATOCASTER, MPL NECK
013-3620 TRADITIONAL STRATOCASTER, LH RW BRD
013-3700 TRADITIONAL "FAT" STRAT, RW BRD

COLLECTABLES

'68 Stratocaster

The U-shaped neck, large headstock and glossy maple fingerboard are unmistakable features that defined an era. This beautiful reproduction has it all... Vintage tuners and tremolo, three-ply white/black/white pickguard and an ash body in all the right finishes.

MODELS: 027-9202 '68 STRATOCASTER
027-9222 '68 STRATOCASTER, LEFT-HANDED



'60s Stratocaster

Aged knobs, pickup covers, pickguard, tremolo and switch tips lend authenticity to this classic collectable. U-shaped maple neck with rosewood slab fretboard, vintage tuners and tremolo, basswood body and lots of '60s vibe.

MODELS: 027-1000 '60S STRATOCASTER
027-1020 '60S STRATOCASTER, LEFT-HANDED



'50s Stratocaster

The axe that started it all... This gorgeous replica is true to its school in every detail. V-shaped maple neck with "skunk stripe," plugged headstock, single ply eight-hole pickguard, aged knobs and pickup covers, vintage tuners, tremolo and the tonal flexibility that would become an industry standard.

MODELS: 027-1002 '50S STRATOCASTER
027-1022 '50S STRATOCASTER, LEFT-HANDED



"LIMITED EDITION"

Ritchie Blackmore Limited Edition Stratocaster

Replicated from the instrument played during his Deep Purple career, this Stratocaster is now available with all of Ritchie's personal custom touches: distinctive oversized vintage headstock, unique partially-scalloped fretboard and no middle pickup (cover only!), Basswood body, two Seymour Duncan "Quarter Pound" pickups, '70s style tremolo.

MODEL: 025-8400 RITCHIE BLACKMORE LIMITED EDITION STRATOCASTER



Hellecasters "Jerry Donahue" Stratocaster

A wolf in sheep's clothing, this guitar gives the string-bending king Tele and Strat sounds in one axe. Numerous special features include a Seymour Duncan custom Tele-voiced single-coil pickup at the bridge with a steel tone plate under the pickguard for enhanced tone, and a custom-wired five-way pickup selector with an added two-position rotary switch.

MODEL: 125-8900 HELLECASERS "JERRY DONAHUE" STRATOCASTER



Hellecasters "John Jorgensen" Stratocaster

This highly-individualized instrument reflects the eclectic taste and awesome technique of fret-wizard John Jorgensen. Gold sparkle dot inlays, three Seymour Duncan custom-voiced "split" coil hum-cancelling pickups, Schaller locking tuners, two-pivot point tremolo, back-routed body top (for extra tremolo travel), Wilkinson "Wilkaloid" self-lubricating nut and much, much more!

MODEL: 125-8800 HELLECASERS "JOHN JORGENSEN" STRATOCASTER



Other Fender Electrics



Jaguar

The Jaguar is a recreation of Fender's premier guitar from the '60s, re-popularized by the recent spate of Alternative bands. Body: Basswood; Neck: Rosewood fretboard, 22 frets, 7.25" radius, 24" scale; Electronics: Two single-coil pickups each with on-off slide switch, "Lead" circuit [Volume, Tone, Tone switch], "Rhythm" circuit [Volume, Tone], circuit selector switch; Other: Floating bridge tremolo with "Tremolo Lock".

MODELS: 027-7700 JAGUAR
027-7720 "LEFT HAND" JAGUAR



Jazzmaster

A remake of the guitar that was at the heart of surf and other '60s instrumental music. Plug in your amp and ride the wave! Body: Basswood; Neck: Rosewood fretboard, 21 frets, 7.25" radius; Electronics: Two single-coil pickups, "Lead" circuit [Vol, Tone, three-position toggle], "Rhythm" circuit [Volume, Tone], circuit selector switch; Other: Floating bridge tremolo with "Tremolo Lock".

MODELS: 027-7800 JAZZMASTER
027-7820 "LEFT HAND" JAZZMASTER



Jag-Stang

A collision of contemporary features fused together. This model was co-designed by the late Kurt Cobain of Nirvana fame. Body: Basswood; Neck: Rosewood fretboard, 22 frets, 7.25" radius, 24" scale; Electronics: vintage Strat pickup (neck), humbucking pickup (bridge), two three-position selector switch, volume, tone; Other: Floating bridge with "Dynamic" Fender vibrato tail-piece.

MODELS: 025-4200 JAG-STANG
025-4220 "LEFT HAND" JAG-STANG



Mustang

A reissue of Fender's deluxe 24" short-scale guitar from the '60s—perfect for smaller hands. Body: Basswood; Neck: Rosewood fretboard, 22 frets, 7.25" radius; Electronics: Two single-coil pickups, on-off slide switch for each pickup, Volume, Tone; Other: Mustang Dynamic vibrato.

MODELS: 027-3700 MUSTANG
027-3720 "LEFT HAND" MUSTANG

NAMESAKES



D'Aquisto Deluxe



D'Aquisto Ultra



Robben Ford Ultra, FM



Robben Ford Elite

D'Aquisto Deluxe and Ultra

(USA Custom Shop) The late master luthier James D'Aquisto collaborated with our Fender Custom Shop on this line of absolutely beautiful Jazz guitars. The D'Aquisto Deluxe features a laminated figured maple body (15.75"), bound ebony fretboard, and a special design humbucker for a cool mellow tone. The D'Aquisto Ultra is a gorgeous hand-carved model featuring a spruce top, figured maple back and sides, multiple bound, gold hardware, and a bridge and tailpiece made of ebony. A custom Kent Armstrong floating pickup is available as an option.

MODELS: 010-2030 D'AQUISTO DELUXE
010-2070 D'AQUISTO ULTRA
010-2080 D'AQUISTO ULTRA W/KENT ARMSTRONG P/U

Robben Ford Ultra and Elite

(USA Custom Shop) The Robben Ford signature models are cutting tone guitars featuring Seymour Duncan humbuckers, versatile electronics, and Honduran mahogany set in necks and bodies. The Ultra models have multi-bound ebony fretboards, special tone chambers and are available with flame maple or carved spruce tops. The Elite features a Pao Ferro fretboard, hand-carved figured maple top and solid Honduran mahogany body.

MODELS: 010-3060 ROBBEN FORD ULTRA FM
010-3050 ROBBEN FORD ULTRA SP
010-3040 ROBBEN FORD ELITE

DUO-SONIC

Duo-Sonic

The Duo-Sonic guitar revisits Fender's original short-scale electric from the '50's. Features include a poplar body with two single coil pickups and a maple neck. The instrument results in easier playability, perfect for the player new to the guitar.

MODEL: 013-0202 DUO-SONIC

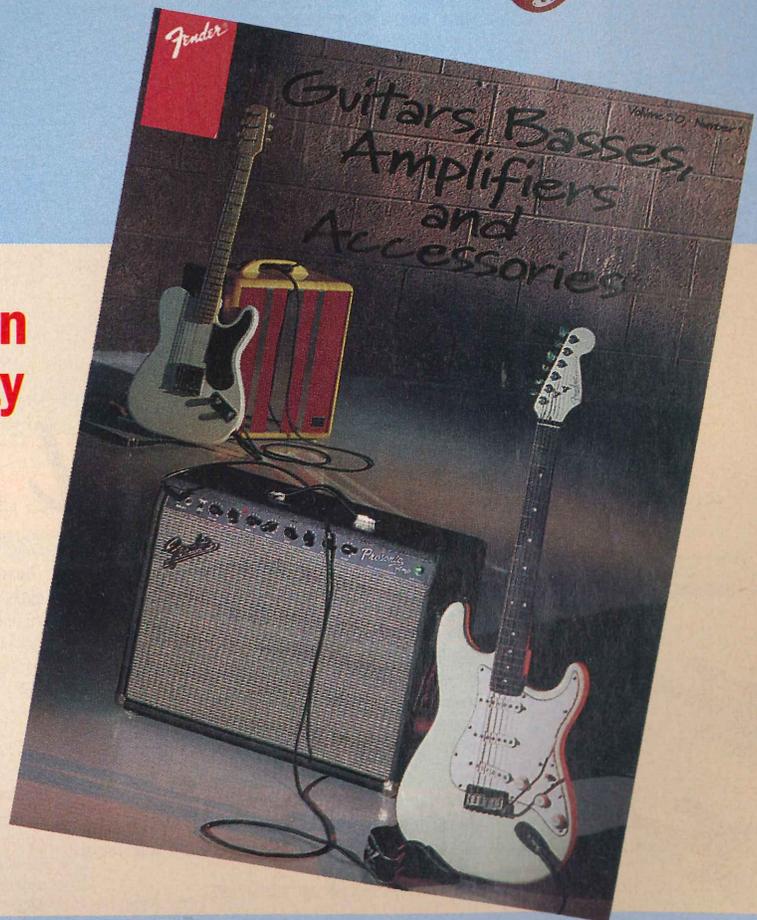


Duo-Sonic

**Get the Inside Information
—and a Collector's Quality
Color Brochure—
FREE!**

**Just write:
FENDER LITERATURE DEPT.
7975 N. Hayden Road,
Scottsdale, AZ 85258**

Please include \$3 check or money order to cover postage and handling.



Precision Bass®

CUSTOM CLASSIC



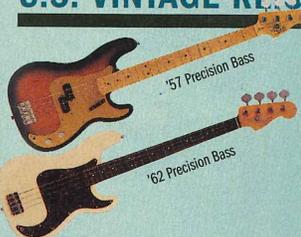
Vintage Precision Custom Bass

(USA Custom Shop) The Vintage Precision Custom Bass has the look of the classic '51 P-Bass with its Tele-style head-stock and vintage hardware. It comes with a semi-figured hard rock maple neck, 2-piece swamp ash body and a pickup combination of one vintage P-Bass and one Vintage J-Bass pickup, neck and bridge respectively.
MODEL: 019-5602 VINTAGE PRECISION CUSTOM BASS

'57 Precision Bass Left Hand

(USA Custom Shop) The '57 Precision Bass Left Hand model is a vintage classic built for all those southpaws out there holding down the bottom end. An alder body, vintage nickel hardware, and vintage P-Bass electronics are featured.
MODEL: 019-5722 '57 PRECISION BASS LEFT HAND

U.S. VINTAGE REISSUE



'57 Precision Bass and '62 Precision Bass

(USA) U.S. Vintage Reissue Precision bass models are available in two familiar forms. The '57 P-Bass features a traditional maple neck, alder body, vintage hardware and gold anodized pickguard. The '62 P-Bass has a rosewood fingerboard, an alder body, vintage hardware and 3-ply or tortoise shell pickguards.
MODELS: 019-0115 '57 PRECISION BASS
019-0116 '62 PRECISION BASS

U.S. PLUS/DELUXE



Precision Bass Deluxe

(USA) Precision Bass Deluxe models offer tons of tonal variations. The three-band active EQ electronics combined with a vintage P-Bass pickup and a special design humbucker make this an axe that can cut any gig. Other features include a graphite reinforced neck, downsized alder body with ash veneered top and back, and a strings-thru-the-body or top-load bridge.
MODELS: 019-4200 PRECISION BASS DELUXE RW FRTRD
019-4202 PRECISION BASS DELUXE MPL NECK

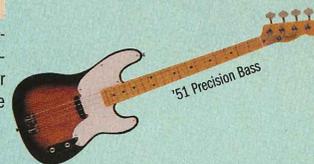
U.S. STANDARD



American Standard Precision Bass

(USA) American Standard Precision Bass models combine the classic look and feel of Fender's original design with subtle changes reflecting the evolution of today's player's needs. A vintage P-Bass pickup, graphite reinforced neck, and the strings-thru-the-body bridge provide a distinctive tone for all bottom dwellers! Lefty and fretless versions available.
MODELS: 019-2200 AMERICAN STANDARD PRECISION BASS
019-2208 AMERICAN STANDARD PRECISION BASS (FRETLESS W/FRETLINE MARKERS)
019-2220 AMERICAN STANDARD PRECISION BASS, LEFT-HANDED

COLLECTABLE



'51 Precision Bass

A recreation of the original "Tele Bass": the first solid body electric bass. With its invention, bass players could finally be heard—and get their instrument in a car! Ash body in blonde or two-color sunburst, single coil pickup, maple neck and fingerboard, vintage two-saddle bridge.
MODEL: 027-1902 '51 PRECISION BASS

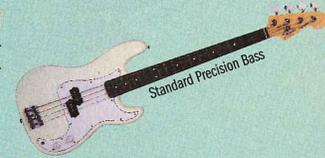
SPECIAL/DELUXE



Precision Bass "Lyte"

The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. But don't think any sound is sacrificed for the "Lyte" body weight! Body: "downsized" modern contour shape (very lightweight); Neck: Rosewood fretboard, 22 frets, 9.5" radius, "slim" shape; Electronics: one P-Bass (split coil) pickup, one J-Bass pickup, Master Volume, Pan, active Bass boost/cut, active Treble boost/cut; Other: Graphite nut, special design bridge, Gotoh "mini" tuning keys, no pickguard.
MODELS: 025-9500 PRECISION BASS "LYTE" STANDARD, BASSWOOD BODY, CHROME HDWR
025-9800 PRECISION BASS "LYTE" DELUXE, MAHOGANY BODY, GOLDPLATED HDWR, USA-DESIGNED E-TRONICS AND HB PU (BRIDGE)

STANDARD



Standard Precision Bass

The Standard Precision Bass is the foundation from which all our P-Bass models derive. It features familiar classic styling, a poplar body, maple neck with a rosewood fingerboard, and one standard P-Bass pickup. The original "new playing sensation".
MODEL: 013-6000 STANDARD PRECISION BASS

TRADITIONAL



Traditional Precision Bass

Traditional Precision Bass guitars are affordable, quality versions of Fender's Standard models. Classic design, traditional single P-Bass pickup, a poplar body, maple neck with a rosewood fingerboard.
MODELS: 013-3400 TRADITIONAL PRECISION BASS

Special Basses

ARTIST SIGNATURE



Stu Hamm "Urge" Bass

(USA) The Stu Hamm "Urge" Bass combines all of the tonal magic of classic Jazz and Precision basses with active electronics and contemporary contours and styling. Features include a down-sized alder body, Pao Ferro fretboard, and white pearl pickguard.
MODEL: 019-1400 STU HAMM "URGE" BASS



Stu Hamm "Urge" Standard Bass

The Stu Hamm "Urge" Standard is modeled after the U.S. version and features a poplar body, rosewood fretboard, and active electronics.
MODEL: 013-1400 STU HAMM "URGE" STANDARD BASS



Roscoe Beck V Bass

(USA) The Roscoe Beck V String is truly a one-of-a-kind design. Players will love the traditional Jazz feel combined with a graphite-reinforced neck, special dual Jazz V pickups and electronics that produce a wide variety of killer tones!
MODEL: 019-6500 ROSCOE BECK V (FIVE STRING) BASS

COLLECTABLE



Bass VI

Half bass... half guitar... all Fender. Tuned one octave below a guitar, this six string baritone is in a league of its own. 30" scale, 21 frets, three special full range single coil pickups, alder body with rosewood fingerboard.
MODEL: 027-7600 BASS VI

Jazz Bass®

RELIC



'60s "Relic" Jazz Bass

(USA Custom Shop) The "Relic" '60s Jazz Bass conjures up images of almost every classic electric group one can think of. Cosmetically aged by our Custom Shop, this model features an alder body, vintage Jazz pickups and aged nickel hardware. Great feel, warm, throaty tone, feels like home.

MODEL: 019-6300 '60S "RELIC" JAZZ BASS

CUSTOM CLASSIC

'62 Jazz Bass Left Hand

(USA Custom Shop) The classic '62 Jazz Bass left hand is our Custom Shop version of the U.S. Vintage right hand '62 model. It features an alder body with a "C" shaped maple neck equipped with a rosewood fingerboard. All the right stuff in your left hand.

MODEL: 019-6120 '62 JAZZ BASS LEFT HAND

U.S. VINTAGE REISSUE

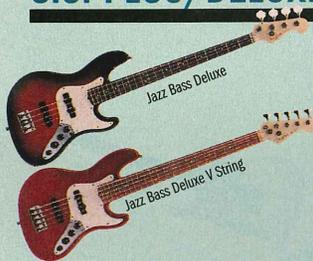


'62 Jazz Bass

(USA) The '62 Jazz Bass recreates the revolutionary bass design that shook the foundations of the music world. Incorporating the "stacked" concentric controls of the early sixties with two vintage Jazz pickups, this model features an alder body available in classic finishes, vintage hardware, and three-ply or tortoise shell pickguards.

MODEL: 019-0209 '62 JAZZ BASS

U.S. PLUS/DELUXE



Jazz Bass Deluxe

(USA) Jazz Bass Deluxe models incorporate many design updates into the classic Jazz Bass. A three-band active EQ electronics system and special design Jazz pickups are featured along with a graphite reinforced neck and a downsized vintage style body with ash veneer top and back. Shell guards and cool colors make these models a beautiful combination of function and form.

MODELS: 019-4400 JAZZ BASS DELUXE

019-4500 JAZZ BASS DELUXE V STRING

U.S. STANDARD



American Standard Jazz Bass

(USA) The American Standard Jazz Bass models are a combination of the classic look and feel of Fender's original design with some subtle changes reflecting the evolution of today's player's needs. Graphite reinforced necks, strings-through-the-body bridge, and vintage style pickups enhance the tone of these industry standards.

MODELS: 019-2400 AMERICAN STANDARD JAZZ BASS

019-2500 AMERICAN STANDARD JAZZ BASS V STRING

COLLECTABLE



'75 Jazz Bass

The continuing evolution of Fender electric basses, revisited. Rectangular block inlays and a bound rosewood fingerboard are standout features of this '70s J-Bass. Two volume and one master tone control, 34" scale, 20 frets, 7.25" radius ash body and all that Jazz...

MODELS: 027-3500 '75 JAZZ BASS, RW BRD

027-3502 '75 JAZZ BASS, MAPLE FINGERBOARD

LIMITED EDITION



Noel Redding Limited Edition Jazz Bass

A meticulous reproduction of the one-and-only bass that was Noel's sunburst soul mate during his Jimi Hendrix "Experience" career. Vintage specs, alder body, rosewood fretboard with 20 vintage frets, two volume controls, master tone, two single-coil Jazz Bass pickups.

MODEL: 025-8600 NOEL REDDING LIMITED JAZZ BASS

STANDARD



Standard Jazz Bass

Nothing extra—just the time-tested features that have rendered the Jazz Bass one of the most played instruments in modern musical history. Body: "offset" waist shape; Neck: Rosewood slab fretboard, 20 standard frets, 7.25" radius, polyester finish; Electronics: two J-Bass pickup, two Volume, Tone; Other: tri-laminate (white/black/white) pickguard, chrome-plated hardware.

MODELS: 013-6500 STANDARD JAZZ BASS, POPLAR BODY

027-6508 STANDARD JAZZ BASS, FRETLESS, BASSWOOD BODY

TRADITIONAL



Traditional Jazz Bass

The Traditional Jazz Bass model is an affordable, quality version of Fender's Standard model. Classic designs, traditional two Jazz bass pickups, a poplar body, maple neck with a rosewood fingerboard.

MODELS: 013-3500 TRADITIONAL JAZZ BASS

THE AMERICAN STANDARD BASS

Almost 50 years ago, Fender started a revolution in the music world by introducing the electric bass. The latest versions of American-made models once again capture that spirit of innovation. Combining a return to classic features with the best that modern technology has to offer, this new line delivers the tone, looks and playability demanded by bass players everywhere.

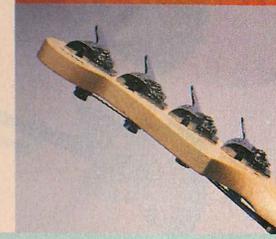
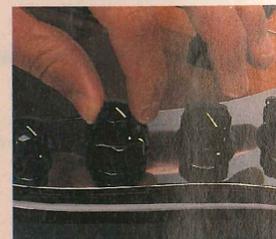
FEATURES:

Pictured at Left, Top to Bottom

- ✓ Vintage-Style Pickups
- ✓ Dual Function Bridge
- ✓ Accessible Truss Rod

Pictured at Right, Top to Bottom

- ✓ Deluxe Electronics
- ✓ Graphite Reinforced Neck
- ✓ Strings Through Body
- ✓ Thicker Peghead





Stratocaster®

PRO TONE™ SERIES



Pro Tone Fat Strat

Pro Tone Fat Strat

With its bridge position humbucking pickup and Floyd Rose licensed double-locking tremolo, this Strat may be "Fat" by name but it's built for speed—and power! Body: Solid ash; Neck: One-piece maple, 25.5" scale, 12" radius, 22 jumbo frets; Electronics: humbucking pickup (bridge), two single-coil Alnico pickups (mid, neck), five-way pickup selector switch, master volume and two tone controls; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. and Canada only), black with matching painted headstock, gold hardware, black shell pickguard.

MODEL: 133-3102 PRO TONE FAT STRAT



Pro Tone Strat
(033-2900)

Pro Tone Stratocaster

Different color and component options offer variations on the classic theme, but every model captures that Stratocaster essence. Body: Solid ash; Neck: One-piece maple, 25.5" scale, 9.5" radius, 21 frets; Electronics: Alnico single-coil pickups, five-way pickup selector switch, volume, two tone controls; Other: vintage tremolo, precision die-cast tuners, (deluxe gig bag included in U.S. and Canada only).

MODELS: 033-2900 PRO TONE STRATOCASTER, RW FRETBOARD, CRIMSON RED TRANSPARENT, WHITE SHELL PCKGRD, GOLD HRDWR
033-2902 PRO TONE STRATOCASTER, MAPLE NECK AND FRETBOARD, SAPPHIRE BLUE TRANSPARENT, WHITE SHELL PCKGRD, GOLD HRDWR
033-2802 PRO TONE STRATOCASTER, MAPLE NECK AND FRETBOARD, VINTAGE BLONDE, "AGED" PICKGUARD KNOBS AND PU COVERS
033-2822 PRO TONE STRATOCASTER, LEFT-HANDED, (SAME AS ABOVE EXCEPT LEFT-HANDED)
033-2700 PRO TONE STRATOCASTER, RW FRETBOARD, 3-COLOR SUNBURST, WHITE SHELL PCKGRD
033-2600 PRO TONE STRATOCASTER, RW FRETBOARD, OLYMPIC WHITE, RED SHELL PCKGRD, MATCHING PAINTED HEADSTOCK

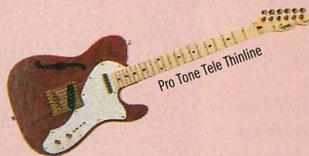


Pro Tone Strat
(033-2600)



Telecaster®

PRO TONE™ SERIES



Pro Tone Tele Thinline

Pro Tone Tele Thinline

Rich looks and sound highlight this recreation of the famous "Thinline" semi-hollow ash body Telecasters that originated in the '70s. Body: Semi-hollow ash body with f-hole and single-ply binding; Neck: One-piece maple, 21 frets, 25.5" scale, 9.5" radius; Electronics: Alnico single-coil pu's, master volume and tone controls, three-way switch; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. and Canada only), Crimson Red Transparent, white shell pickguard, gold hardware.

MODEL: 033-3802 PRO TONE TELE THINLINE

Pro Tone Fat Tele

Modeled after the '70s Telecasters favored by players like Albert Collins and Keith Richards, the Fat Tele—with its neck position-humbucker and bridge position vintage Tele pickup—delivers that

Standard Fat Stratocaster

Classic Stratocaster sounds are augmented by the fat tone of the humbucking pickup in the bridge position. Body: solid alder; Neck: one-piece maple, 25.5" scale, 9.5" radius; Electronics: Humbucking pickup (bridge), two single-coil pickups (mid, neck), five-way pickup selector switch, volume, two tone controls; Other: multi-ply pickguard, chrome hardware and synchronous tremolo.

MODEL: 033-1702 STANDARD FAT STRATOCASTER

Standard Stratocaster

Nothing but the basics, but these workhorses will make you realize why the Stratocaster has become the world's most-played electric guitar. Body: Alder; Neck: One-piece maple, 25.5" scale, 9.5" radius; Electronics: Three single-coil pickups, five-way pickup selector switch, volume, two tone controls; Other: multi-ply pickguard, chrome hardware and synchronous tremolo.

MODELS: 033-1602 STANDARD STRATOCASTER, MAPLE NECK
033-1600 STANDARD STRATOCASTER, RW FRETBOARD
033-1620 STANDARD STRATOCASTER (LEFT HANDED), RW FRETBOARD

STANDARD SERIES



Standard Fat Strat



Standard Strat

AFFINITY SERIES



STRAT®

STRAT®

An affordable tribute to the classic guitar model known 'round the world. Body: Solid hardwood, Neck: One-piece maple neck with rosewood fretboard, 22 frets, 9.5" radius; Electronics: three single-coil pickups, master volume and two tone controls; Other: Single-ply pickguard, covered machine heads, chrome hardware.

MODEL: 033-0600 STRAT

famous Tele bite with brawn. Body: Natural finish, solid ash. Neck: One-piece maple neck, rosewood fretboard; 21 frets, 25.5" scale, 9.5" radius; Electronics: Humbucking neck pickup, single-coil Alnico bridge pickup, volume, tone; Other: Red shell pickguard, three-way switch, precision die-cast tuners, (deluxe gig bag included in U.S. and Canada only), chrome hardware.

MODEL: 033-3700 PRO TONE FAT TELE



Pro Tone Fat Tele

STANDARD

Standard Telecaster

A loving tribute to the guitar that "started it all," the Standard Telecaster provides the sound and feel for which this classic model is known. Features: One-piece maple neck, 25.5" scale, 9.5" radius fretboard, solid alder body, multi-ply pickguard, 21 frets, two single coil pickups, volume, tone, chrome hardware.

MODEL: 033-1202 STANDARD TELECASTER



Standard Tele

Other Squier® Electrics

VISTA SERIES

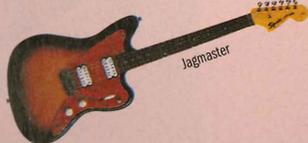


Super-sonic

Super-Sonic

Classic contours coupled with modern-stylings and screaming humbucking pickups propel this axe to super-sonic heights! The optional sparkle finishes must be seen! Basswood body, reversed headstock, 24" scale rosewood fretboard, three-position toggle switch. Gig bag included (U.S. and Canada only).

MODEL: 027-1500 SUPER-SONIC



Jagmaster

Jagmaster

Blend a Jaguar, Jazzmaster, humbucking pickups, vintage tremolo and a simple tone circuit and you have the Jagmaster. Basswood body, 24" scale rosewood fretboard, three-position toggle switch. Gig bag included (U.S. and Canada only).

MODEL: 027-1600 JAGMASTER

Venus

Fresh new design with unique features. Basswood body with matching painted headstock, bound rosewood fretboard, humbucking pickup at bridge, vintage Strat pickup at neck, three-position toggle switch, adjustable string-through-body bridge. Gig bag included (U.S. and Canada only).

MODEL: 027-1700 VENUS

Venus XII

Venus times two! Special designed Seymour Duncan split single-coil pickups and an adjustable 12-way bridge provide a 12-stringed sonic assault! Basswood body with matching painted headstock, bound rosewood fretboard, three-position toggle switch. Gig bag included (U.S. and Canada only).

MODEL: 027-1800 VENUS XII



Venus



Venus XII



SQUIER





Precision® Bass

PRO TONE™ SERIES



Pro Tone Precision Bass Five

Classic Precision Bass—plus a little more! Deep, rich tones are generated by the two special design high-fidelity pickups created to capture the super low end of the fifth string, while maintaining the traditional P-Bass sound. Body: Solid ash; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: Two special design pickups; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), Crimson Red Transparent, white shell pickguard, gold hardware.

MODEL: 033-5100 PRO TONE PRECISION BASS FIVE



Pro Tone Precision-Jazz Bass

Take the best features of the two most played basses in the world and what do you get? A Pro Tone Precision-Jazz Bass! Body: Solid ash; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: Split-coil Alnico P Bass pickup, Alnico J Bass pickup; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. and Canada only), black with matching painted headstock, red shell pickguard, chrome hardware.

MODELS: 033-5000 PRO TONE PRECISION JAZZ BASS

STANDARD



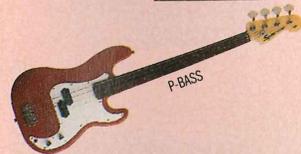
Standard Precision Bass

Nothing extra, just the great sound and feel for which P-Basses have always been known. Body: Solid alder; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: split single-coil pickups, volume, tone; Other: Multi-ply pickguard, chrome hardware.

MODELS: 033-1400 STANDARD PRECISION BASS

033-1420 STANDARD PRECISION BASS, LEFT HANDED

AFFINITY



P-BASS®

An affordable tribute to the classic bass that started it all. Body: solid hardwood; Neck: One-piece maple, 9.5" radius, rosewood fretboard; Electronics: Split single coil pickup, volume, tone; Other: Single-ply pickguard, chrome hardware.

MODEL: 033-0400 P BASS



Jazz Bass®

STANDARD SERIES

Standard Jazz Bass

Nothing extra, just the great sound and feel for which J-Basses have always been known. Body: Solid alder; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: two single-coil pickups, two volume, tone; Other: multi-ply pickguard, chrome hardware.

MODEL: 033-1500 STANDARD JAZZ BASS



Other Squier® Electrics

MUSICMASTER

Musicmaster Bass

It's back! This improved and updated replica of the '60s classic 30" scale bass returns. In addition to the added professional features it comes equipped with a "Vista Tone™" single coil pickup capable of shaking walls with inspirational tone. Alder body with matching painted headstock, 30" scale rosewood fretboard, four saddle string-through-body bridge. Gig bag included (U.S. and Canada only).

MODEL: 033-0300 MUSICMASTER BASS



Amplifiers

GUITAR AMPS

Sidekick

An affordable blast box that's perfect for living room band rehearsals or bedroom recording sessions. 10 watts into 4 ohms, 5" heavy duty speaker, volume, treble and bass controls, push-button gain switch, headphone jack, metal protective corners, black tolex covering.

MODEL: 023-1000 SIDEKICK



Squier Sidekick



SQUIER



Guitar Amps

AMP CUSTOM SHOP



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

These all-tube amplifiers are the result of 50 years of tube-tone knowledge. Hand-made in the USA with features like point-to-point wiring, Birch plywood construction, custom designed speakers and—Fender tone!—Custom Shop amplifiers are dripping with the sound and feel that every guitarist's dreams are made of.



Dual Professional

Dual Professional

(USA) Big brother to the Vibro-King, the Dual-Pro uses classic Fender tone-shaping, vibrato and reverb circuitry to create a truly wondrous sound, with serious volume. Specs: 100w RMS, 2-12" speakers; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, vintage Vibrato [controls: Speed, Intensity], effects loop, dual selectable Volume and "Fat" controls, Treble, Bass, Mid, Footswitch for Volume select and Vibrato on/off.

MODEL: 081-1005 DUAL PROFESSIONAL



Vibro-King

Vibro-King

(USA) The Vibro-King is 60 watts of pure tube heaven. Sporting the classic 3x10" combo format first seen in the Tweed Bandmasters of the '50s, it's a feast for the ears and eyes. Specs: 60w RMS, three 10" "vintage blue" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, Tremolo [controls: Speed, Intensity], Effects loop, Volume, Treble, Bass, Mid, footswitch for tremolo and "Fat".

MODEL: 081-1000 VIBRO-KING

Vibro-King 212 Enclosure

(USA) Features two 12" Celestion speakers, birch plywood closed-back cabinet, Blonde Tolex covering, Oxblood grill cloth. Specs: 4 Ω , 140 watts power handling.

MODEL: 081-3004 VIBRO-KING 212 ENCLOSURE



Tone Master 412 Enclosure

Tone Master

(USA) The Tone Master is everything its name implies: great up-front sound, with power to spare. Specs: 100w RMS; Features: Two channels ("Vintage", "Drive") each with [Volume, Treble, Bass, Mid, "Fat" switch], 2 effects loops (1 per channel), chrome-plated slides for mounting to enclosures, footswitch.

MODEL: 081-2000 TONE MASTER

Tone Master Enclosures

(USA) Tone Master enclosures feature Celestion speakers, Birch plywood closed-back cabinets, Blonde Tolex covering and Oxblood grill cloth.

MODELS: 081-3000 TONE MASTER 212 ENCLOSURE, 2-12" SPKRS

081-3001 TONE MASTER 412 ENCLOSURE, 4-12" SPKRS

VINTAGE REISSUE SERIES

Back to the source! Original schematics and circuits from the archives—when possible, original vendors and materials—were used to re-create the instruments that helped define the sound of modern music. A nostalgic feast for the eyes and ears, our line of Vintage Reissues will take you back to a time when simple circuits and a "less is more" approach gave birth to the timeless sounds of rock, country and blues. All Fender Reissue amplifiers feature solid steel welded chassis, plywood construction, all-tube circuitry and carefully reproduced cosmetics like: tilt-back legs; genuine Fender tweed covering; "dog bone" handles; Alnico speakers...

'59 Bassman

(USA) The '59 Bassman is a reissue of the legendary "narrow panel" Bassman amp of the late '50s. Utterly simple in design and operation, this magnificent tone-dog can take you on a tweed carpet ride back in time. Specs: 45w, four 10" speakers with Alnico magnets; Features: Chrome control panel, controls that go to "12," Oxblood grill cloth.

MODEL: 021-7100 '59 BASSMAN



'59 Bassman

'65 Twin Reverb

(USA) The '65 Twin Reverb is an authentic reproduction of the original amp to ride the wild surf, one of the all-time "hall of fame" amplifiers. Clean as you want it to be with a tone fatter than the butcher's dog. Specs: 85w, 2-12" speakers. Features: two channels, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, two-button footswitch.

MODEL: 021-7300 '65 TWIN REVERB



'65 Deluxe Reverb

'65 Deluxe Reverb

(USA) The '65 Deluxe Reverb is the ultimate "club amp" for blues, rock or country. Big enough to cut through the mix, but small enough to turn up and wail. Specs: 22w, 12" speaker; Features: Two channels (normal, vibrato), all-tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, two-button footswitch (reverb, vibrato).

MODEL: 021-7400 '65 DELUXE REVERB

Reverb Top View



'63 Fender Reverb

(USA) The Fender Reverb is a replica of the original 1963 tube reverb unit. Features: Dwell, Mix, and Tone control.

MODELS: 021-7500 '63 FENDER REVERB, BROWN W/TAN GRILLCLOTH



PROFESSIONAL TUBE SERIES

An awesome combination of Fender tube-tone, "Black-Face" styling and real "player's" features, Pro-Tube Series amplifiers offer all the performance "extras"—like all-tube circuitry, tube spring reverb, welded steel chassis, multiple gain and effects loop options (on some models). All the useful features that modern players demand, without the useless bells and whistles that pollute pure tone.

Vibrolox Reverb

(USA) The Vibrolux is a worthy heir to the name. Not a reissue, but an update of the sound and specs that have made the Fender Vibrolux Reverb one of the most collectable of vintage amps. The simple design and warm overdriven tone are pure Fender heaven. Specs: 40w RMS at 4 Ω , two 10" blue Alnico speakers. Features: Dual channels (normal, bright) both with tube reverb and vibrato, all-tube circuitry, two-button footswitch (reverb, vibrato).

MODEL: 021-5100 VIBROLOX REVERB



Vibrolox Reverb

Twin Amp

(USA) Known as the "Evil Twin," this 100w gladiator is one of the most versatile amps we make. A complete palette of tone-shaping features lets you go from jazz fusion to country, from blues to rock. Make no mistake—this Twin don't surf! Specs: Switchable power levels (100w/25w), two 12" speakers, selectable 4/8/16 Ω imp; Features: Dual selectable channels with independent tone controls, dual selectable gain in normal channel, spring reverb w/with assign switch, variable effects loop with mix control and channel assign switch, line out, external speaker out, three-button footswitch.

MODEL: 021-4809 TWIN AMP



Twin

Prosonic

(USA) What do you get when you cross a classic Fender amplifier with a flame-thrower? The Prosonic. Two channels: Normal takes you from vintage clean to swampy grunge; nail the Drive channel's dual cascading Gain controls and wait for the cops to arrive! Specs: all-tube circuitry, 60w RMS, three-way rectifier switch (Class A/cathode bias, tube rectifier, Class AB/grid bias/tube rectifier, Class AB/grid bias/SS rectifier); Features: Dual selectable channels (Normal, Drive), independent cascading Gain controls (Drive channel), effects loop, external speaker out, two-button footswitch, birch/maple ply cabinet. Prosonic (combo) has two custom-designed Celestion speakers and all-tube spring reverb.

MODELS: 021-1007 PROSONIC, (-000) BLK TOLEX; (-100) RED LIZARD; (-200) GRN LIZARD
021-2007 PROSONIC HEAD, (-000) BLK TOLEX



Prosonic

Prosonic Head

Tone Master Enclosures

(USA) The Tone Master enclosures are designed for use with Prosonic heads. Specs: 280w power handling, four 12" Celestion vintage 30 speakers, 16 Ω imp; Features: Birch ply construction, removable casters.

MODELS: 021-3001 TONE MASTER ENCLOSURE, (-000) BLACK TOLEX



Tone Master Enclosure

Guitar Amps



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

F.A.T.* SERIES

* Fender American Tube



Hot Rod

Fender's Hot Rod Amps take you from '57 Chevy to fuel injected rail with a stomp of the pedal, and are fueled by three channels of unadulterated Fender American Tube tone: *Normal* spans the clean, smooth tone of a '59 Bassman; *Drive* dirties it up and cranks it out; *More Drive* takes that Fender Tone to the red line, smokin' the tires all the way. These amps come fully loaded from the factory with three-function/two-button footswitch, durable nylon cover, genuine Fender reverb, extension speaker jack, effects loop, and all the other player's extras that make them race-ready out of the showroom. (Nomex suit optional...)

MODELS: 021-3201 HOT ROD DEVILLE 410, 60 WATTS, 4-10" SPKRS
021-3200 HOT ROD DEVILLE 212, 60 WATTS, 2-12" SPKRS
021-3202 HOT ROD DELUXE, 40 WATTS, 1-12" SPKRS

Blues Junior

(USA) The Blues Junior is proof that great tone comes in small packages. All-tube preamp and power amp circuitry creates fat tone at moderate volumes. Specs: 15w, 12" speaker. Features: All-tube circuitry, "Fat" switch, spring reverb, footswitch jack for "Fat" on/off.

MODEL: 021-3205 BLUES JUNIOR

Pro Junior

(USA) The all-tube Pro Junior is a small amp in the classic tradition of the Model "600" and Champ: simple and very effective. Specs: 15w, 10" speaker. Features: All-tube circuitry, unique "clean" to "drive" Volume control, tone.

MODEL: 021-3203 PRO JUNIOR

ROC PRO



All-new! These tough lookin' tube-driven hybrid amps are designed to rock from the inside out! Deep within the molten core of the Tube Drive channel a real 12AX7/ECC83 tube glows hot and heavy, creating tones most amps can only dream of. The Normal channel can be set for pristine, or coaxed into edgy overdrive for that tone that has kept Fender amplifiers at the top of the tone heap for 50 years.

Roc Pro 1000

(USA) Electronically identical, both models of Roc-Pro 1000 offer real tube distortion and enough wattage to let clean tones sparkle and distortion tones claw through the band. Specs: 100w RMS. Features: Channel switching, Normal channel [treble, mid, bass], Tube drive channel [tube preamp, dual selectable gain, treble, mid, bass], reverb adjustable effects loop with mix control, line out, external speaker out, three-button footswitch.

MODELS: 022-6808 ROC PRO 1000, COMBO, 12" SPKR
022-6807 ROC PRO 1000 HEAD

Roc Pro 700

(USA) The Roc Pro 700 is the 70w combo version of the 1000 models. Specs: 70w RMS, 12" speaker. Features: channel switching, Normal channel [treble, mid, bass], Tube drive channel [tube preamp, treble, mid, bass], reverb adjustable effects loop, line out, two-button footswitch.

MODEL: 022-6806 ROC PRO 700, COMBO

GE-112, 412 Speaker Enclosures

(USA) GE speaker enclosures are designed for use with the Roc-Pro amps. Specs: 8Ω. Features: Closed-back, stacking cups, cast metal logo, heavy perforated metal grille, black Tolex covering.

MODELS: 021-1660 GE-112 SPEAKER ENCLOSURE, 12" SPKR, 80W PWR HANDLING
021-1662 GE-412 SPEAKER ENCLOSURE, FOUR 12" SPKRS, 300W PWR HANDLING

STANDARD SERIES



From their signature clean sound to fluid overdrive, the Standard Series amplifiers provide a range of Fender tones that cover every base. Innovative "loose damped" power amp circuitry in every model controls the speaker in much the same way as a tube amp, producing the warm musical sound you'd expect from Fender.

Bronco

(USA) The Bronco is ideal for practice and recording. Classic Fender clean as well as screaming distortion sounds are easily coaxed from this little beauty. Specs: 15w, 8" speaker. Features:

Tweed covering, dual selectable channels (normal, drive) w/separate volume controls, three-band EQ, external speaker jack, headphone jack.

MODEL: 022-3104 BRONCO

Bullets

The Fender Bullets... Great sound and affordability make a killer combo. Specs: 15w, 8" speaker. Features: Tube emulation power amp, dual selectable channels (normal, drive), three-band EQ, Volume, Gain, Drive, headphone jack, external speaker jack.

MODELS: 022-6705 BULLET
022-6706 BULLET REVERB, INTERNAL SPRING REVERB

Champion 110

(USA) The Champion 110 is perfect for practice, home or studio. Great sound in a deceptively small package. One of our most popular amplifiers. Specs: 25w RMS, 10" speaker. Features: Dual selectable channels, reverb, ext speaker jack, headphone jack.

MODEL: 022-6703 CHAMPION 110

Princeton 112 Plus

(USA) The Princeton 112 Plus is a mid-sized amp with great sound. Specs: 65w RMS, 12" speaker. Features: Dual selectable channels with independent tone controls, reverb, effects loop, headphone jack.

MODEL: 022-6704 PRINCETON 112 PLUS

Deluxe 112 Plus

(USA) The Deluxe 112 Plus has been designed to produce a broad palette of great tones. Heard in clubs and garages 'round the world. Specs: 90w RMS, 12" speaker. Features: Dual selectable channels independent tone controls, reverb, effects loop, headphone jack, two-button footswitch.

MODEL: 022-6702 DELUXE 112 PLUS

Stage 112 SE

(USA) The Stage 112 SE's "tube emulation" power amp offers all the warmth of tone you would expect from a Fender. Packed full of features that let you dial in a full spectrum of sounds. Specs: 160w RMS @ 4 ohms, 12" speaker; Features: channel switching, Channel one [three-band EQ with Mid Shift, Volume], Channel two [three-band EQ, Gain, Vol, Contour], Reverb, effects loop, Line Out, two-button footswitch.

MODEL: 022-6700 STAGE 112 SE

Princeton Stereo Chorus

(USA) Compact and highly efficient, the Princeton Chorus couples rich sound and smooth distortion with Fender's spacious stereo analog chorus. Specs: 2 x 25w RMS, two 10" speaker. Features: Channel switching, Ch 2 [Gain, Mid boost, Limiter, Presence], three-band EQ, Master Vol, stereo chorus, reverb, mono/stereo effects loop, two-button footswitch.

MODEL: 022-5700 PRINCETON STEREO CHORUS

Ultimate Chorus

(USA) Our most sophisticated chorus amp. Analog chorus and extensive tone-shaping features make the Ultimate Chorus an amp that truly lives up to its name. Specs: 2 x 65w RMS, two 12" speaker. Features: Channel switching, Channel one [Volume three-band EQ, Reverb], Channel two [Volume, Gain, three-band EQ with Mid boost, Presence, Reverb], Chorus rate and depth, mono and stereo effects loops, two-button footswitch [chorus, channel select].

MODEL: 022-5800 ULTIMATE CHORUS



FRONTMAN SERIES

Real Fender tone and craftsmanship have never been more affordable. All Frontman amplifiers feature solid joined cabinets, expanded metal grilles, headphone and extension speaker jacks, and black tolex covering.

Frontman 15G

Specs: 15 watts, 8" speaker; Features: three-band EQ, volume, gain, drive.

MODEL: 022-1500 FRONTMAN 15G

Frontman 15R

Specs: 15 watts, 8" speaker; Features: dual selectable channels (normal and drive), three-band EQ, volume, gain, drive, reverb.

MODEL: 022-1501 FRONTMAN 15R

Frontman 25R

Specs: 25 watts, 10" speaker; Features: dual selectable channels (normal and drive), remote channel switching, three-band EQ, volume, gain, drive, reverb.

MODEL: 022-1502 FRONTMAN 25R



Bass Amps

AMP CUSTOM SHOP



Rumble Bass Head

Rumble Bass 410 Enclosure

Rumble Bass 410 Sub Enclosure

Rumble Bass

(USA) The Rumble Bass is the ultimate bass player's machine: classic vintage looks, modern features and brutal power. Mercy! (USA) Specs: 300w into 2 or 4Ω. Features: All-tube circuitry, dual channels [parallel or independent operation, tone controls, mid cut switch], parallel effects loop with channel assign sw and mix control, blonde tolex, oxblood grill cloth, footswitch (channel select).

MODEL: 081-2100 RUMBLE BASS HEAD

Rumble Bass Enclosures

Overload protected bullet horn tweeter with three-position level switch.

MODELS: 081-3100 RUMBLE BASS 410 ENCLOSURE
081-3101 RUMBLE BASS 410 SUB ENCLOSURE

BXR SERIES



BXR 60

BXR 25

Bass amplifiers present some of the biggest design challenges in terms of volume, quality of tone and reliability. Some companies simply recycle their guitar amps, add a few tricks, a bigger speaker and that's it. At Fender we've been working on perfecting bass amplification since day one—after all, we invented the electric bass guitar. Fender bass amplifiers are serious business—we couldn't have it any other way.

BXR 25

(USA) Great for practice and recording, the BXR 25 has been turning up in some of LA's top studios where it's being used to "...give the tone some air." Features: Three-band EQ, headphone jack, Tolex covering. 25w RMS, 10" speaker, Hi/Lo inputs, tape inputs, effects loop

MODEL: 022-4403 BXR 25

BXR 60

(USA) Our exclusive Delta-Comp™ power amp limiting keeps the BXR 60 clean, letting you use all 60 watts. Specs: 60w RMS, 12" speaker. Features: Four-band EQ, mid notch button, Delta Comp™ limiter, headphone jack, effects loop, tape-in jacks, line out jack. 15w RMS, 8" speaker, external speaker jack.

MODEL: 022-4404 BXR 60

BXR 100

(USA) With enough power for home, rehearsal and club dates, the mid-sized BXR 100 bass amp is one of our best sellers. Specs: 100w RMS, 15" speaker. Features: Delta Comp™ limiter, Seven-band EQ, high/low shelving, high/mid/low enhance switches, headphone jack, effects loop, line out jack.

MODEL: 022-4401 BXR 100

BXR 200

(USA) Available in either combo or head formats, the BXR 200 is a bass amp to be reckoned with. Specs: 200w RMS/4Ω. Features: Nine-band EQ, selectable Delta Comp™ limiter, high and low shelving, high/mid/low enhance selector switch, chorus with rate and depth controls, line out, effects loop, footswitch (chorus select). 15" Eminence speaker.

MODELS: 022-4405 BXR 200
022-4406 BXR 200 HEAD, ALSO 200w RMS/8Ω

BXR 200 Enclosures

The BXR 200 enclosures are designed to be used with the BXR amplifiers. Specs: 8Ω impedance. Features: Heavy perforated metal speaker grill, black carpet covering, handles.

MODELS: 021-1670 BXR 115B, 15" SPKR, 300W PEAK POWER HANDLING
021-1671 BXR 410H FOUR 10" SPKRS, BULLET HORN TWEETER, 600W PEAK POWER HANDLING
021-1672 BXR 210H, TWO 10" SPKRS, BULLET HORN TWEETER, 300W PEAK POWER HANDLING

BXR 300

(USA) The BXR 300 is a deep-throated powerhouse which proudly stands at the top of the BXR line. Specs: 300w RMS, 15" Eminence speaker. Features: Three-band EQ with sweepable mid, high fncy boost/cut, low fncy boost/cut, high frequency enhance, low fncy enhance, Volume, selectable Delta Comp™ limiter, effects loop, external speaker jack, fan cooling.

MODEL: 022-4100 BXR 300C



BXR200

BXR300

BXR 100

BXR 200 Head

BXR 410H

BXR 210H

BXR 115B

FRONTMAN SERIES



Frontman 15B

Real Fender tone and craftsmanship have never been more affordable. All Frontman amplifiers feature solid joined cabinets, expanded metal grilles, headphones and extension speaker jacks, and black tolex covering.

Frontman 15B

Specs: 15 watts, 8" speaker; Features: three-band EQ.

MODEL: 022-1503 FRONTMAN 15B



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

Keyboard Amps

(USA) A full range amplifier must be able to reproduce the most natural sound possible. In that sense the KXR series amplifiers can be categorized as self-contained PA systems. Besides performing great for electronic keyboards and drums, they are perfect for amplifying voice, acoustic guitar or any other acoustic/electric instrument.

KXR 60

Medium powered and small enough to fit in the back seat, this compact little deal weighs in at 46 pounds and measures a trim 22" X 18" X 12". The KXR 60 is an ideal amp for club or single gigs. Specs: 50w RMS, 12" speaker and piezo-electric horn. Features: Two channels with independent volume, four-band master EQ, Delta Comp™ limiter, master reverb, master volume, effects loop, tape-in jacks (RCA), headphone jack, Tolex covering.

MODEL: 022-8500 KXR 60



KXR 60

KXR 100

(USA) Great sound and lasting value make the KXR 100 one of our best sellers. Specs: 90w RMS @ 4Ω, 15" speaker plus dual piezo horn, three channels with independent volume, XLR in (channel one), four-band master EQ, Deltacomp™ limiter, master reverb, master volume, effects loop, record-out jacks (RCA), headphone jack, Tolex covering.

MODEL: 022-8501 KXR 100

KXR 200

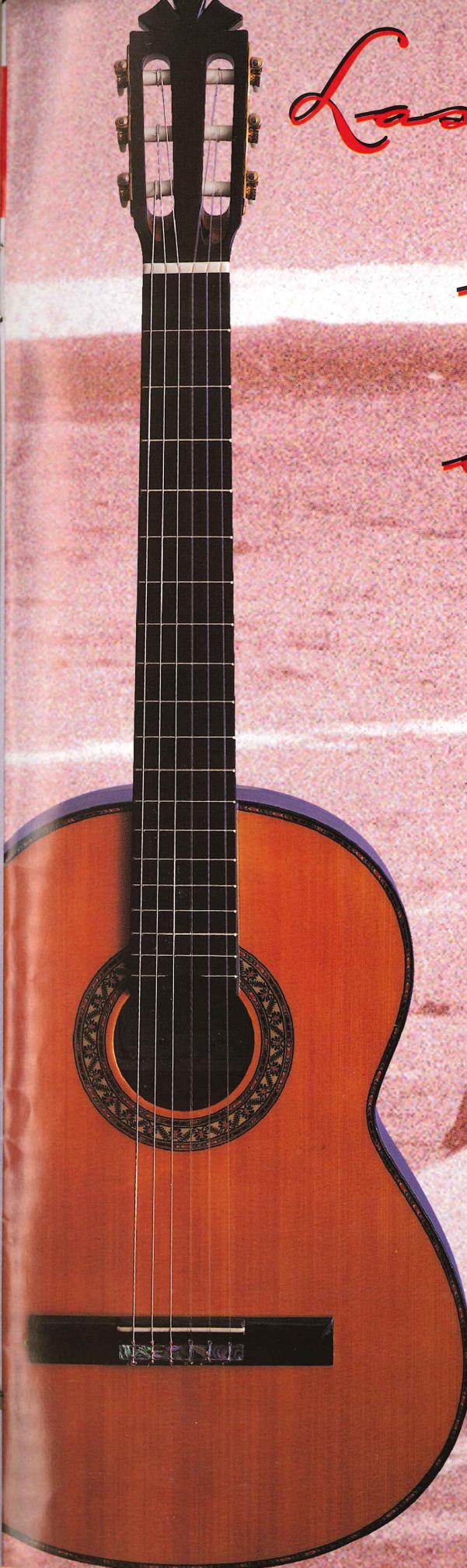
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MODEL: 022-8502 KXR 200



KXR 200

KXR 100



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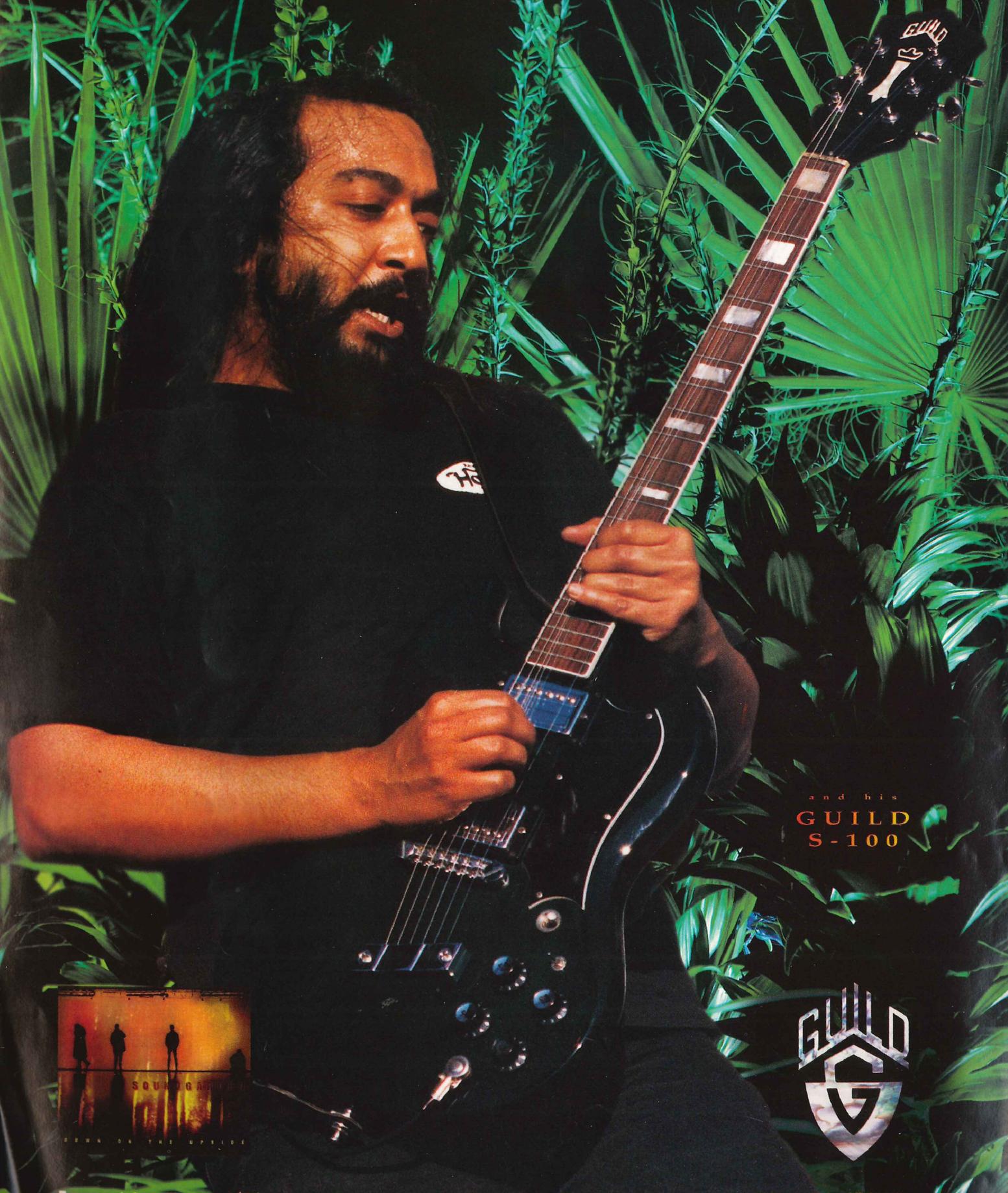
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